



PHILIP S. PEEK

# Ancient Greek II

A 21st-Century Approach



# ANCIENT GREEK II



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A 21<sup>st</sup>-Century Approach

Philip S. Peek

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# Author's Biography

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Philip S. Peek is Distinguished Teaching Professor of Classics at Bowling Green State University, where he teaches Ancient Greek, Latin, and Classical Civilization. He is interested in the stories we tell ourselves, those we tell each other, and how we interpret those told to us. He believes in many truths and many fictions and is amazed by how the false and true interact with each other. He is fascinated by creativity, translation, and the process of creating a dialogue between different cultures and time periods. He has published a two-volume elementary textbook on how to read and interpret Ancient Greek (Open Book Publishers, 2021, <https://www.openbookpublishers.com/books/10.11647/obp.0264>, and 2024) and a textual commentary on book five of Herodotos' *Histories* (U of O Press, 2018). He also has published in *METAMORPHOSES* three translations, the Alexis poem by Meleagros of Gadara (2019 Fall), Anakreon's Thracian Filly poem (Spring 2020), and Meleagros' poem, *To A Bee* (Spring 2020). He enjoys researching, teaching, translating, and writing about all things ancient Greek. When not at work, he may be found outside hiking, meditating, and enjoying the sounds of the multi-verse.





# Preface

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Though the majority of Part II has been completed for a couple of years, the modules on word order caused a considerable delay. Most of what I wrote on word order I threw away. I hope that what remains proves helpful to students.

To the basic principles of Part I, reading not translating, identifying parts of speech, and parsing every word in a sentence has been added the principle of identifying clitics and full words. A clitic, as defined by modern linguists, is a word that cannot stand on its own but requires at least one additional word for the utterance to be complete. Because it requires an object for the utterance to be complete, a preposition is a clitic. Clitics are barred from standing in either first or last position. For example, the clitics *ἦ* and *τά* require an additional word for their utterance to be complete and, though they can occur in first position, are barred from standing in last position. This additional pillar has been added to assist students in learning how to read with intention and meaning.

I wish to thank again my Greek students, especially Abigail Petersen for her many suggestions and Ethan Riddell for his keen eye in spotting mistakes. I thank Frank Scheppers for his help on word order (any mistakes are mine alone) and James Patterson for his excellent contributions. For his online textbook, follow this link: [readingmorphologically.com](http://readingmorphologically.com). I thank Alessandra Tosi and the editorial staff at Open Book Publishers, whose intelligence and kindness I hold close to my heart. Finally, I owe debt and gratitude to my parents, my wife Elaine and my children Zachary, Brandon, and Madeline without whose love and support this book would not exist.

## For Teachers

Many of today's students view learning Ancient Greek, Latin, and the living languages as difficult. This perception is valid. At the same time, language is innate and mastery requires more diligence than intelligence. Thus this book series can be taught diligently over one or four semesters, as suits your curricular needs and standards. Note that students begin reading real Greek early in Part I of the series and that Part II offers extended selections that can be read in full or in part. Holding students accountable for reading, identifying parts of speech

and clitics, and parsing will result in their obtaining facility with the language and thereby increase the type two fun they enjoy.

## For Students

If you can, read every word of the Ancient Greek and complete all the parsing and identifying clitics exercises. If you are unable to read every word of the Greek, read as much as you can and prioritize completion of all the parsing and identifying clitics exercises. The running vocabulary is present to minimize the time you spend looking up words. Care has been taken to offer you a range of connotative and denotative meanings where possible. Get in the habit of checking your understanding of each passage with the translation in the **Answer Key** without using it as a crutch. Working on Ancient Greek a little each day has better outcomes than cramming in one long session once a week. If you have questions, please contact me.

## For Both

To report mistakes and to offer suggestions for improvement, contact me at [peekps@bgsu.edu](mailto:peekps@bgsu.edu).

## Abbreviations and Signs in the Textbook

< is derived from, e.g., οἶσω < φέρω

> is derived into or becomes, e.g., τεμ/ν/ω > τέμνω

**acc.** = accusative case

**adj.** = adjective

**aor.** = aorist tense

**c.** = circa

**dat.** = dative case

**f.** = feminine

**fut.** = future tense

**gen.** = genitive case

**imp.** = imperfect tense

**imper.** = imperative mood

**ind.** = indicative mood

**indecl.** = indeclinable



**inf.** = infinitive

**intrans.** = intransitive, marking a verb as not taking a direct object

**mid.** = middle voice

**n.** = noun

**nom.** = nominative case

**opt.** = optative mood

**part.** = participle

**pass.** = passive voice

**perf.** = perfect tense

**pl.** = plural

**pluperf.** = pluperfect tense

**pres.** = present tense

**subj.** = subjunctive mood

**trans.** = transitive, marking a verb as taking a direct object

**voc.** = vocative case

## Signs in the Greek Texts

Nearly all of the Greek present in Part II is authentic. In a few spots, minor changes have been made and these passages are marked as adapted. In the texts you will encounter these signs.

[ . . . ] or { . . . }: square or wavy brackets enclose words that an editor thinks should be deleted or marked out of place.

< . . . >: pointy brackets enclose words etc. that an editor has added.

†: An obelus means that one or more of the words are corrupt. Typically, two obeli enclose the words, making them obelized.

## Online Resources

### Ancient Greek Lexicon

<https://logeion.uchicago.edu/>

### Multi-Language Dictionary

<https://www.wiktionary.org/>

### Vocabulary of the Top 550 Words

<https://quizlet.com/latest>

<https://dashboard.blooket.com/my-sets>

<https://knowt.com/class/52ezaf/dashboard>

## Reading Morphologically by James Patterson

In each module you will find entries based on *Gareth Morgan's Lexis* by James F. Patterson.

*Gareth Morgan's Lexis* teaches students Ancient Greek by using a simplified morphophonemic approach to morphology and a reading approach to syntax. In these thirty entries, you are introduced to both these methods. The goal is to improve your understanding of word formation, your vocabulary, and your ability to read and understand Ancient Greek. A lot of the information in these entries you know already. But the presentation is different and empowering. It will improve your understanding of Ancient Greek and may improve your enjoyment of language in general.

The target dialect of this material is Ionic, spoken on the east coast of the Aegean Sea by authors like Herodotos and Hippokrates. An old form of Ionic also underlies Homeric Greek. Ionic is similar to Attic, the dialect most introductory Greek students learn first. Perhaps the most notable difference is that Ionic prefers not to contract vowels where Attic does. Differences in how the two dialects form words are noted below where relevant.

Read through the technical terms in the list below. If you do not understand something, keep reading. As you work through the *Reading Morphologically* entries, you will see examples of the phenomena present in the technical terms. For more, follow the link: [readingmorphologically.com](http://readingmorphologically.com).

## Technical Terms

**Ablaut.** Ablaut refers to a shift in vowel quality or quantity that marks morphological change, as in English “foot” (singular) but “feet” (plural). The shift may be between full grade ε and ο, lengthened grade η and ω, and zero-grade, or the absence of a vowel. One marker of the nominative singular of feminine and masculine nouns is a shift of a base's last vowel to lengthened grade, as in ἡγεμόν > ἡγεμών, *leader*. This is ablaut.

**Alpha Privative.** Alpha privative is an α that can be prefixed to a base, creating a word that negates, like “un-,” “a-,” and “-less” in English: ἄθεον (ἄ/θεο/ν), *atheist*, *godless*.

**Aspiration** refers to the rough breathing in the letters θ (τ), φ (π), χ (κ).

**Assimilation** occurs when one sound becomes more like another sound. For instance, when a labial stop (π, β, φ) is followed by a μ, the labial stop assimilates to the μ:

κε/κλεπ/μαι > κέκλεμμαι    *I have been stolen*

**Base.** Bases are those letters that make up the unmarked stem. βα/ is the base that is used to create the marked forms βαίνω *I go* and ἔβην *I went*.

**Borrowing.** A borrowing is a word or word marker taken from another language. For instance, the English suffix /ize is borrowed from the Greek verb-making suffix /ζ/.

**Cognate** refers to two words that share a common ancestor. Ancient Greek οἶνον shares the same Proto-Indo-European (PIE) root as English “wine”.

**Consonant Clusters** are groups of consonants not broken up by vowels, like the “nts” in the word “consonants.” When they are difficult to pronounce, a sound may be inserted for euphony. Usually this is α (for instance \*θυγάτρσι > θυγατράσι). However, if the consonant cluster is the combo of two liquids or nasals (namely μ, ρ, λ, or ν), the cluster is instead broken up by δ (for instance \*ἄντρα > ἄνδρα).

### Consonant Types

**Dental Stops** (because the tongue is pressed against the front teeth when making the sound): τ, δ, θ

**Labial Stops** (because the lips compress in making the sound): π, β, φ

**Velar Stops** (because the breath is held briefly on the roof of the mouth): κ, γ, χ

For more consonant types, see **Merlin**: μ, ρ, λ, ν

**Derivative.** A word or word marker that is created from another word. For instance, the noun λόγος *speech* is derived from the verb λέγω *I speak*.

**Denominal.** A verb that is derived from a noun is called denominal. The English verb “nationalize” is derived from the adjective “national”. Likewise, the Greek verb θαυμάζω *I am amazed* is derived from the noun, θαύματ/ *amazement*.

**Deverbal.** The word deverbal refers to nouns and adjectives that are derived from verbs, like “baker” from “bake”. Here are some ways to make nouns from verbs in Greek:

Sometimes if the verb has ε in the base, you can make a noun by flipping the ε to ο, like λόγος *speech, statement*, from λέγω *I speak*.

/ματ/ can be added to a verb base to make a noun that indicates the result of a verb, like ποίημα (ποιε/ματ/) *deed, product*, from ποιε/ *do, make*.

/σι/ can be added to a verb base to make a noun that indicates the process of the verb, like ποίησις (ποιε/σις) *creation, production*, from ποιε/ *do, make*.

/τα/ can be added to a verb base to make indicate that a male agent performs the action of a verb, like ποιητής (ποιε/τας) *maker*, from ποιε/ *do, make*.

**Digamma** Ϝ is an archaic Greek letter that represented the consonant sound “w”. After the letter dropped out of the Greek alphabet, the letter ν, normally a vowel, came to stand also for the sound “w”. So a word like βασιλέϜς was spelled βασιλεύς *king*.

Intervocalic **ϕ** drops: βασιλέϕ/ϛ > \*βασιλέϕα > βασιλέα.

**ϕ** drops when it is the first letter of a base in Ionic and Attic but is present in archaic Greek and sometimes in Homeric: \*ϕέργον > ἔργον *work* (English “work” shares the same PIE root).

Base initial **ϕ** sometimes becomes a rough breathing: \*ϕύδωρ > ὕδωρ, *water* (English *water* shares the same PIE root).

**Dissimilation** occurs when one letter changes to become different from another. For example, θίθημι > τίθημι by dissimilation. Likewise, dissimilation occurs in the pronunciation of “colonel”.

**The Double Dental Rule.** When two dental stops (**τ, δ, θ**) are combined, **σ** is inserted between them. Then the dental stop before the **σ** drops. For instance, ἐ/πειθ/θή/σαν > \*ἐπείσθησαν > ἐπείσθησαν *they were persuaded*.

**Euphony, or ease of articulation**, explains why certain sounds change from syllables that are more difficult to pronounce to ones that are easier to pronounce. For instance, **α** is sometimes added to consonant clusters to make them easier to pronounce.

**Geminate Reduction.** Sometimes a cluster of two identical consonants, like **σσ**, is reduced to one. This is called geminate reduction. For example, with bases that end in **-εσ/**, the double sigma of the dative plural is reduced to one: ὄρεσ/σι > ὄρεσσι > ὄρεσι, *to or for mountains*.

**Grassmann’s Law** observes that Ancient Greek does not permit aspiration on two consecutive syllables. When this occurs, in most cases the first aspirate de-aspirates: \*φεφύλακα (φε/φυλακ/α) > πεφύλακα *I have guarded*.

**The Lion Rule.** Some masculine nouns and adjectives (especially participles) have bases or stems that end in **-οντ/**, like λέοντ/ *lion*. These form the nominative singular by lengthening the **ο** to **ω** by ablaut, and **τ** drops because it cannot end a Greek word. As a result, λέοντ/ > λέων.

**Marker.** A marker is a unit of inflection added to a base, like “/s” to make an English noun plural or “/ed” to make an English verb past tense. In linguistics, the technical term for “marker” is “morpheme”.

**Merlin** is a mnemonic for remembering the letters **μ, ρ, λ, ν**, which sometimes follow specific rules of sound change that other consonants do not. The sounds that **μ** and **ν** represent are called nasals. The sounds that **λ** and **ρ** represent are called liquids.

When two Merlin consonants form a cluster, a **δ** may be inserted for ease of articulation. For instance, \*ἄνρα > ἄνδρα, *man*.

Verb bases that end in Merlin consonants form the future by adding **/ε/** rather than the expected **/σ/**. For instance, βαλέω (βαλ/ε/ω), *I will throw*.

**Metathesis** is a switching of quality or quantity. Quantitative metathesis occurs when two vowels change quantity: **πόληος** > **πόλεως**. Phonemic metathesis occurs when sounds switch place, like the **nu** and **yod** sounds in **\*μέλανια (μέλαν/ἦα)** > **μέλαινα** *dark*.

**Reduplication** occurs when an initial consonant repeats the first consonant of a base, like **δι/δο/ (διδωμι I give)** to mark progressive aspect or **λε/λυ/ (λέλυκα I have freed)** to mark perfect aspect. **Attic reduplication** occurs when the first syllable repeats: **ὄλ/ολ/ (ὄλωλα I am destroyed)**.

### Sigma σ

Intervocalic σ drops unless it is necessary for the word's form: **ἀληθέσ/ῃ** > **\*ἀληθέσα** > **ἀληθέα** *true*.

Base-initial σ often drops, usually becoming a rough breathing: **\*σέπομαι** > **ἔπομαι** *I follow*.

**Sigma and Merlin Consonants (μ, ρ, λ, ν)**. In nouns and adjectives, Merlin consonants drop before σ, leaving a gap filled by stretching the previous vowel: **τοίχο/ῃς** > **\*τοίχονς** > **τοίχο\_ς** > **τοίχους** *walls*. In verbs, σ drops after Merlin consonants, again leaving a gap filled by stretching the previous vowel: **Λ/ἄγγελ/σ/α** > **ἤγγειλα** *I announced*.

**Sigma, Spurious**. Sometimes a sigma appears where you might not expect it to: **ἐ/τελε/θη/σαν** > **ετελέσθησαν** *they completed*.

### Verb Markers

**Aspect Markers** indicate whether a verb is progressive (emphasizing the duration of an action), is aorist (emphasizing the action regardless of duration) or is perfect (completed and still of consequence).

**Time Markers** indicate whether a verb happened in the past or will happen in the future. The past time is usually marked by a prefix (**ἐ/** added to a base beginning with a consonant, or if a base begins with a vowel the lengthening of that vowel) and the use of past time personal markers (for instance, **/ον, /ες, /ε** etc. instead of **/ω, /εις, /ει** etc.). The future is marked by **/σ/** (not to be confused with the sigmatic aorist) or **/ε/** followed by not-past-time personal markers. A verb's time is present if there is no explicit past or future time marker added.

**Personal Markers** indicate whether a verb is first, second, or third person, singular or plural (I, we, you, he, she, it, they). Some markers, like **/ον, /ες, and /ε**, are only used for past time verbs. Others, like **/ω, /εις, /ει, and /ουσι**, are only used for not-past time verbs (namely, present and future).

**Progressive Aspect Markers** include the zero marker **/θ/**, **yod /ἦ/**, **nu (/ν/, /αν/, /ον/, /νε/, /νν/)**, **tau /τ/**, a shift from zero-grade to basic (full) e-grade, reduplication with ι, and the inceptive or iterative **/σκ/**.

**Vowel Gradation.** See ablaut.

**Vowel Lengthening.** Vowels lengthen like so:

α	>	η
ε	>	η
ι	>	ῑ
ο	>	ω
υ	>	ῡ

The vowels ᾱ, η, ῑ, ῡ, and ω are already long and cannot lengthen further.

**Vowel Stretching.** Vowel stretching occurs when a short vowel becomes long or a diphthong to account for the loss one or more letters. Vowels stretch like so:

α	>	ᾱ
ε	>	ει
ι	>	ῑ
ο	>	ου
υ	>	ῡ

Vowel stretching, called “compensatory lengthening” in standard grammars, differs from vowel lengthening both in cause and in form. For instance, vowels may lengthen by ablaut but stretch to compensate for the droppage of a consonant. While ο lengthens to ω, it stretches to ου.

**Vowels, Connecting.** Connecting vowels connect bases with case or personal markers. See Vowels, Theme.

**Vowels, Theme.** Theme vowels are ε and ο and can lengthen according to ablaut. An **athematic** verb formation means that no theme vowel is present. Another common connecting vowel is α, which is athematic in that it is not ε or ο.

**Word Endings.** Greek words can only end in vowels and the consonants ν, ρ, ς (ξ, ψ), and ι and υ when representing the consonants “y” and “w.” If a Greek word does not end in a vowel or in one of these consonants, then the consonant drops until a vowel or one of these consonants is reached.

### Special Characters

/ marks the ends of bases and beginning of markers.

**Ἰ** indicates that an **α** or **ν** will result: **α** follows a consonant and **ν** follows a vowel.

**∅** zero marker indicates that nothing is to be added.

**L** indicates that a vowel lengthens, as in **ἡγεμόν/L** > **ἡγεμών** *leader*.

**J** is called “yod” and is not part of the ancient Greek alphabet. It is a symbol used to represent the sound /y/. Sometimes it appears in Greek as iota, **ι**, but often it combines with an adjacent consonant to produce an unexpected sound, like **ζ**.

**Yod J** can serve as a progressive aspect marker. In this instance it is typically used to create verbs from nouns, indicating “being in the state” of whatever the noun means or “acting” as whatever the noun means. For instance, **θαυμάζω** *I am amazed*, derives from the noun **θαῦμα** *amazement*.

When **yod J** /y/ follows the dental stops **τ** or **δ**, the combination typically produced the sound **ζ** /zd/. For example, **θαυματ/J** > **θαυμαζ** / *be amazed, be in a state of amazement*.

When **yod J** /y/ follows the velar stops **κ** or **γ**, the combination typically produced the sound **σσ**: **φυλακ/J** > **φυλασσ** / *guard, act as a guard*. In Attic, **σσ** becomes **ττ**, so Ionic **φυλάσσω** = **φυλάττω** in Attic.

**Yod J** /y/ changes place with **nu ν**: **βα/ν/J/ω** > **βαίνω** *I go* (nu suffix and yod with phonemic metathesis).

**Yod J** assimilates to **λ**: **ἀγγελ/J/ω** > **ἀγγελλω**.





## Module 31

# The Perfect and Pluperfect of ω-verbs and ἴστημι · Mixed Declension Adjectives · Dative of Agent

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## Module 31 Summary

In this module you learn the stems and endings for the perfect and pluperfect of **ω-verbs** and **ἴστημι**. You also learn mixed declension adjectives and the dative of agent.

## The Verb

Remember that the verb is one of eight parts of speech. Of the parts of speech, adverbs (1), conjunctions (2), interjections (3), and prepositions (4) function just like their English counterparts. The Greek adjective (5) differs from the English adjective because it has endings and agrees in gender, case, and number with the noun or pronoun it modifies. Greek nouns and pronouns (6 and 7) differ from their English counterparts in this fundamental way: they use endings to create meaning in a way that English does not.

In Greek and in English, verbs (8) have the same definition and function. Verbs are words that represent actions (**throw**) and states of being (**be** or **exist**). They differ in the same fundamental way that Greek nouns and pronouns differ from their English counterparts: they use endings to create meaning in a way that English does not. The Greek verb (**ῥῆμα**) in its finite form has an **ending** that indicates what **person** and **number** the **subject** is. The Greek infinitive has an ending that indicates that it is **unmarked** for person and number.

## The Infinitive

In English and in Greek, the infinitive is unmarked for person and for number. It is typically classified as a verbal noun, though it can also be understood as one of the moods—indicative, imperative, optative, subjunctive, or infinitive. Its function is to complete or enhance the meaning of adjectives, clauses, nouns, and verbs. This is why the infinitive is referred to as complement. It is potential in meaning, *ἐν δυνάμει*, because its action may or may not be realized. There are two types of infinitives, the declarative and the dynamic. The dynamic infinitive is negated by the abverb *μή* *not* and not *οὐ* *not*. *οὐ* *not* typically negates the declarative infinitive, with some exceptions.

## The Past Indicative Augment

Past time is indicated in verbs that begin with a consonant by an epsilon, *ἐ*-, called the **past indicative augment**. In verbs that begin with a vowel or diphthong, the past indicative augment is created as outlined in the chart below.

Unaugmented Stem Vowel	Augmented Stem Vowel
α	η
ᾱ	η
η	η
ε	η
ι	ῖ
ῑ	ῖ
ο	ω
υ	ῡ
ῠ	ῡ
αι	η
αυ	ηυ
ει	η
ευ	ηυ
οι	ω
ου	ου
ω	ω

The imperfect, aorist, and pluperfect indicative tenses, also called the secondary tenses, have a past indicative augment. Consider the different ways that the English verb creates past tenses, and compare and contrast them with the way

the Greek verb does. Also take note that when a verb has a prefix, the accent never moves beyond the past indicative augment:

**προ**εἶδον *I or they foresaw*.

## Tense-Aspect

### Time

Time (tense) may refer to absolute time—the past, present, and future defined by the moment of speaking—or to relative time—anteriority, posteriority, or simultaneity relative to some established point, which is often the action or state of being of the matrix (head or main) verb.

**Present and Perfect Indicative.** The present and perfect indicative show present time, are referred to as primary, and show time simultaneous to the moment of speaking, to the matrix (head or main) verb, or to some other fixed point.

**Imperfect, Aorist, Pluperfect Indicative.** The imperfect, aorist, and pluperfect indicative show past time, have a past indicative augment, are referred to as secondary, and show time anterior to the moment of speaking. The imperfect may also show past time that is simultaneous relative to the matrix (head or main) verb or some other fixed point.

**Future and Future Perfect Indicative.** The future and future perfect indicative show future time, are referred to as primary, and show time anterior to the moment of speaking, to the matrix (head or main) verb, or to some other fixed point.

**Other Moods.** The imperative, infinitive, optative, and subjunctive moods, all discussed soon, typically do not show absolute or relative time but only aspect—imperfective, perfective, stative—though aspect often indicates the relative times of anteriority, posteriority, and simultaneity.

### Aspect

Aspect refers to whether an action is incomplete (imperfective), complete (perfective), or in a state (stative).

**Present Tense Stem, All Moods.** Acquired from principal part one, the present tense stem, which is used to form the present and imperfect tenses, communicates an incomplete action. The beginnings and ends of the action are undefined. Thus, the tense-aspect for the present is present ongoing or repeated, and the tense-aspect for the imperfect is past ongoing or repeated (imperfective). The present and the imperfect show tense-aspect simultaneous to the matrix (head or main) verb or some established point.

**Future Tense Stems, All Moods.** Formed from principal parts two and six, the future tense stems have a temporal value but no aspect, showing no distinction between the imperfective (incomplete) and perfective (complete) aspect but showing time posterior to the matrix (head or main) verb or some established point (CGCG 33.4-6).

**Aorist Tense Stems, All Moods.** Formed from principal parts three and six, the aorist tense stem communicates a completed action as a single whole. The boundaries of the action's beginning and end define the action as complete (perfective), often showing time anterior to the matrix (head or main) verb or some established point.

**Perfect, Pluperfect, and Future Perfect Tense Stems, All Moods.** Formed from principal parts four and five, the tense-aspect of the perfect, pluperfect, and future perfect (not covered in this text due to its rarity) have a completed state that results from a previous completed action or have a completed state (stative) whose effects are still relevant. The perfect tenses show simultaneity relative to the matrix (head or main) verb or some established point. The future perfect shows time simultaneous relative to some fixed point in the future.

### Tense-Aspect Examples

These passages from Homer's *Odyssey* 6.168-69 and 6.232-34 help to make clear the distinction between the present (imperfective) and perfect (stative) tense-aspects.

1. ὥς σέ, γύναι, ἄγαμαί τε τέθηπά τε, δειδία τ' αἰνῶς  
γούνων ἄψασθαι· χαλεπὸν δέ με πένθος ἰκάνει.  
*Miss, I **admire** (ongoing) you and I **am amazed** (in a state) and I **am frightened** (in a state) horribly to grasp your knees; harsh pain comes over (ongoing) me.*
2. ὥς δ' ὅτε τις χρυσὸν περιχεύεται ἀργύρῳ ἀνήρ  
Ἰδρις, ὃν Ἥφαιστος δέδαεν καὶ Παλλὰς Ἀθήνη  
τέχνην παντοίην.  
*Just like when an artisan **overlays** (ongoing) gold on silver,  
One whom Hephaistos and Pallas Athene **have made proficient** (in a state)  
In every skill.*

This passage from Herodotos' *Histories* 3.152.1 helps to make clear the distinction between the imperfect (imperfective) and pluperfect (stative) tense-aspects.

1. καίτοι πάντα σοφίσματα καὶ πάσας μηχανὰς ἐπεποιήκεε ἐς αὐτοὺς  
Δαρεῖος ἀλλ' οὐδ' ὥς ἐδύνατο ἐλεῖν σφεας.  
*And Dareios **had tried** (in a state) every trick and contrivance  
against them but he **was unable** (ongoing) to conquer them.*

For more on tense-aspect, see CGCG 33.1-66.

## The Conjugation of the Perfect and Pluperfect of ἵστημι

Mainly in the present, imperfect, and aorist tenses, **μι-verbs** differ from **ω-verbs** because they use different stems and endings. In the perfect and pluperfect, **ἵστημι** uses a combination of **μι-verb** and **ω-verb** stems and endings.

### Stems and Endings for the Perfect and Pluperfect of ἵστημι

The stems for the perfect indicative active are two: **ἔστηκ-** and **ἔστα-**. The middle and passive stem is a regular **ω-verb** stem. To these stems, add the following endings.

#### Perfect Indicative Active (primary tense)

	S	Pl
1st	-α	-μεν
2nd	-ας	-τε
3rd	-ε (ν)	-ασι (ν)

Perfect Infinitive Active:

#### Pluperfect Indicative Active (secondary tense)

	S	Pl
1st	-η	-μεν
2nd	-ης	-τε
3rd	-ει (ν)	-σαν

-'ναι

#### Perfect Indicative Middle and Passive (primary tense)

	S	Pl
1st	-μαι	-μεθα
2nd	-σαι	-σθε
3rd	-ται	-νται

Perfect Infinitive Middle and Passive:

#### Pluperf. Indic. Mid, and Passive (secondary tense)

	S	Pl
1st	-μην	-μεθα
2nd	-σο	-σθε
3rd	-το	-ντο

-'σθαι

## The Conjugation of the Perfect Tense of ἵστημι

The perfect active of **ἵστημι** conjugates like an **ω-verb** in the singular of the perfect and pluperfect active and takes **μι-verb** endings in the plural. In the middle and passive, it conjugates like an **ω-verb**.

The principal parts are these: **ἵστημι**, **στήσω**, **ἔστησα** (trans.) or **ἔστην** (intrans.), **ἔστηκα** (intrans.), **ἔσταμαι**, **ἐστάθην** *stand; make stand, place*

### Perfect Indicative Active

**Stems:** ἔστηκ- and ἑστα-

Verb Form	English Equivalent	Person and Number
ἔστηκα	<i>I stand</i>	1 <sup>st</sup> singular
ἔστηκας	<i>you stand</i>	2 <sup>nd</sup> singular
ἔστηκε (v)	<i>he, she, it is stands</i>	3 <sup>rd</sup> singular
ἑσταμεν	<i>we stand</i>	1 <sup>st</sup> plural
ἑστατε	<i>you stand</i>	2 <sup>nd</sup> plural
ἑστάασι (v), ἑστᾶσι (v)	<i>they stand</i>	3 <sup>rd</sup> plural

1. The perfect active is a mixed conjugation. **ἔστηκ-** is an **ω-verb** stem and **ἑστα-** is a **μι-verb** stem.

### Perfect Infinitive Active

**Stem:** ἑστα-

Verb Form	English Equivalent	Person and Number
ἑστάναι	<i>to stand</i>	unmarked

1. Note the fixed accent on the penult.

### Pluperfect Indicative Active

**Stems:** εἰστήκ- and ἑστα-

Verb Form	English Equivalent	Person and Number
εἰστήκη	<i>I stood</i>	1 <sup>st</sup> singular
εἰστήκης	<i>you stood</i>	2 <sup>nd</sup> singular
εἰστήκει (v)	<i>he, she, it stood</i>	3 <sup>rd</sup> singular
ἑσταμεν	<i>we stood</i>	1 <sup>st</sup> plural
ἑστατε	<i>you stood</i>	2 <sup>nd</sup> plural
ἑστασαν	<i>they stood</i>	3 <sup>rd</sup> plural

1. The pluperfect active is a mixed conjugation: εἰστήκ- is an **ω-verb** stem and **ἑστα-** is a **μι-verb** stem.
2. Note that the plural of the pluperfect lacks an augment and is identical to the perfect in the first and second-person plural.

### Perfect Indicative Middle

**Stem:** ἔστα-

Verb Form	English Equivalent	Person and Number
ἔσταμαι	<i>I have stood</i>	1 <sup>st</sup> singular
ἔστασαι	<i>you have stood</i>	2 <sup>nd</sup> singular
ἔσταται	<i>he, she, it has stood</i>	3 <sup>rd</sup> singular
ἔστάμεθα	<i>we have stood</i>	1 <sup>st</sup> plural
ἔστασθε	<i>you have stood</i>	2 <sup>nd</sup> plural
ἔστανται	<i>they have stood</i>	3 <sup>rd</sup> plural

1. The perfect middle uses regular ω-verb stems and endings.

### Perfect Indicative Passive

**Stem:** ἔστα-

Verb Form	English Equivalent	Person and Number
ἔσταμαι	<i>I have been stood</i>	1 <sup>st</sup> singular
ἔστασαι	<i>you have been stood</i>	2 <sup>nd</sup> singular
ἔσταται	<i>he, she, it has been stood</i>	3 <sup>rd</sup> singular
ἔστάμεθα	<i>we have been stood</i>	1 <sup>st</sup> plural
ἔστασθε	<i>you have been stood</i>	2 <sup>nd</sup> plural
ἔστανται	<i>they have been stood</i>	3 <sup>rd</sup> plural

1. The perfect passive uses regular ω-verb stems and endings.

### Pluperfect Indicative Middle

**Stem:** εἰστα-

Verb Form	English Equivalent	Person and Number
εἰστάμην	<i>I had stood</i>	1 <sup>st</sup> singular
εἴστασο	<i>you had stood</i>	2 <sup>nd</sup> singular
εἴστατο	<i>he, she, it had stood</i>	3 <sup>rd</sup> singular

Verb Form	English Equivalent	Person and Number
εἰστάμεθα	<i>we had stood</i>	1 <sup>st</sup> plural
εἵστασθε	<i>you had stood</i>	2 <sup>nd</sup> plural
εἵσαντο	<i>they had stood</i>	3 <sup>rd</sup> plural

1. The pluperfect middle uses regular ω-verb stems and endings.

### Pluperfect Indicative Passive

**Stem:** εἰστα-

Verb Form	English Equivalent	Person and Number
εἰστάμην	<i>I had been stood</i>	1 <sup>st</sup> singular
εἵστασο	<i>you had been stood</i>	2 <sup>nd</sup> singular
εἵσατο	<i>he, she, it had been stood</i>	3 <sup>rd</sup> singular
εἰστάμεθα	<i>we had been stood</i>	1 <sup>st</sup> plural
εἵστασθε	<i>you had been stood</i>	2 <sup>nd</sup> plural
εἵσαντο	<i>they had been stood</i>	3 <sup>rd</sup> plural

1. The pluperfect passive uses regular ω-verb stems and endings.

## The Conjugation of ω-Verbs

### Stems and Endings for the Perfect and Pluperfect of ω-Verbs

**Perfect Active, Middle, and Passive Tense Stems.** To obtain the stem for the perfect tense, remove the ending from the fourth (active) or fifth (middle and passive) principal part. What remains is the stem.

**Pluperfect Active, Middle, and Passive Tense Stems.** To obtain the stem for the pluperfect tense, remove the ending from the fourth (active) or fifth (middle and passive) principal part. What remains is the stem. If the stem begins with a consonant, add the past indicative augment, ἐ-. If the stem begins with a vowel, add the past indicative augment by lengthening the vowel in accordance with the chart above.

To these stems, add the correct endings. Note that in the perfect and pluperfect middle and passive forms, some perfect stems end in a consonant. How this consonant interacts with the endings is presented in Module 32.



**Perfect Indicative Active**

(primary tense)

	S	Pl
1st	-α	-αμεν
2nd	-ας	-ατε
3rd	-ε (ν)	-ᾱσι (ν)

**Perfect Infinitive Active:****Pluperfect Indicative Active**

(secondary tense)

	S	Pl
1st	-η	-εμεν
2nd	-ης	-ετε
3rd	-ει (ν)	-εσαν
<b>Perfect Infinitive Active:</b>		-έναι

**Perfect Indicative Middle and Passive**

(primary tense)

	S	Pl
1st	-μαι	-μεθα
2nd	-σαι	-σθε
3rd	-ται	-νται

**Perfect Infinitive Middle and Passive:****Pluperf. Indic. Mid, and Passive**

(secondary tense)

	S	Pl
1st	-μην	-μεθα
2nd	-σο	-σθε
3rd	-το	-ντο
<b>Perfect Infinitive Middle and Passive:</b>		-σθαι

**The Perfect Indicative Active Contrasted with the Aorist Indicative Active**

It is instructive to compare the **perfect indicative active** endings to the **first aorist indicative active** endings:

**1st Aorist Indicative Active**

(secondary tense)

	S	Pl
1st	-α	-αμεν
2nd	-ας	-ατε
3rd	-ε (ν)	-αν

**Perfect Indicative Active**

(primary tense)

	S	Pl
1st	-α	-αμεν
2nd	-ας	-ατε
3rd	-ε (ν)	-ᾱσι (ν)

Note that they differ only in the third-person plural: -αν and -ᾱσι (ν).

**The Conjugation of παύω**

The principal parts are these: παύω, παύσω, ἔπαυσα, πέπαυκα, πέπαυμαι, ἐπαύθην.

**Perfect Indicative Active****Stem:** πεπαυκ-

Verb Form	English Equivalent	Person and Number
πέπαυκα	<i>I have stopped</i>	1 <sup>st</sup> singular
πέπαυκας	<i>you have stopped</i>	2 <sup>nd</sup> singular
πέπαυκε (v)	<i>he, she, it has stopped</i>	3 <sup>rd</sup> singular
πεπαύκαμεν	<i>we have stopped</i>	1 <sup>st</sup> plural
πεπαύκατε	<i>you have stopped</i>	2 <sup>nd</sup> plural
πεπαύκασι (v)	<i>they have stopped</i>	3 <sup>rd</sup> plural

**Perfect Infinitive Active****Stem:** πεπαυκ-

Verb Form	English Equivalent	Person and Number
πεπαυκέναι	<i>to have stopped</i>	unmarked

1. Note the fixed accent on the penult.

**Perfect Indicative Middle****Stem:** πεπαυ-

Verb Form	English Equivalent	Person and Number
πέπαυμαι	<i>I have stopped</i>	1 <sup>st</sup> singular
πέπαυσαι	<i>you have stopped</i>	2 <sup>nd</sup> singular
πέπαυται	<i>he, she, it has stopped</i>	3 <sup>rd</sup> singular
πεπαύμεθα	<i>we have stopped</i>	1 <sup>st</sup> plural
πέπαυσθε	<i>you have stopped</i>	2 <sup>nd</sup> plural
πέπαυνται	<i>they have stopped</i>	3 <sup>rd</sup> plural

### Perfect Indicative Passive

**Stem:** πεπαυ-

Verb Form	English Equivalent	Person and Number
πέπαυμαι	<i>I have been stopped</i>	1 <sup>st</sup> singular
πέπαυσαι	<i>you have been stopped</i>	2 <sup>nd</sup> singular
πέπαυται	<i>he, she, it has been stopped</i>	3 <sup>rd</sup> singular
πεπαύμεθα	<i>we have been stopped</i>	1 <sup>st</sup> plural
πέπαυσθε	<i>you have been stopped</i>	2 <sup>nd</sup> plural
πέπαυνται	<i>they have been stopped</i>	3 <sup>rd</sup> plural

### The Perfect Infinitive Middle

**Stem:** πεπαυ-

Verb Form	English Equivalent	Person and Number
πεπαῦσθαι	to have stopped	unmarked

1. Note the fixed accent on the penult.

### The Perfect Infinitive Passive

**Stem:** πεπαυ-

Verb Form	English Equivalent	Person and Number
πεπαῦσθαι	to have been stopped	unmarked

1. Note the fixed accent on the penult.

### Pluperfect Indicative Active

**Stem:** ἔ + πεπαυκ-

Verb Form	English Equivalent	Person and Number
ἐπεπαύκη	<i>I had stopped</i>	1 <sup>st</sup> singular
ἐπεπαύκης	<i>you had stopped</i>	2 <sup>nd</sup> singular
ἐπεπαύκει (ν)	<i>he, she, it had stopped</i>	3 <sup>rd</sup> singular

Verb Form	English Equivalent	Person and Number
ἐπεπαύκεμεν	<i>we had stopped</i>	1 <sup>st</sup> plural
ἐπεπαύκετε	<i>you had stopped</i>	2 <sup>nd</sup> plural
ἐπεπαύκεσαν	<i>they had stopped</i>	3 <sup>rd</sup> plural

### The Pluperfect Indicative Middle

**Stem:** ἐ + πεπαυ-

Verb Form	English Equivalent	Person and Number
ἐπεπαύμην	<i>I had stopped</i>	1 <sup>st</sup> singular
ἐπέπανσο	<i>you had stopped</i>	2 <sup>nd</sup> singular
ἐπέπαντο	<i>he, she, it had stopped</i>	3 <sup>rd</sup> singular
ἐπεπαύμεθα	<i>we had stopped</i>	1 <sup>st</sup> plural
ἐπέπανσθε	<i>you had stopped</i>	2 <sup>nd</sup> plural
ἐπέπανντο	<i>they had stopped</i>	3 <sup>rd</sup> plural

1. Note that in the first and second-person plural, the endings are identical to the perfect middle and passive forms.

### The Pluperfect Indicative Passive

**Stem:** ἐ + πεπαυ-

Verb Form	English Equivalent	Person and Number
ἐπεπαύμην	<i>I had been stopped</i>	1 <sup>st</sup> singular
ἐπέπανσο	<i>you had been stopped</i>	2 <sup>nd</sup> singular
ἐπέπαντο	<i>he, she, it had been stopped</i>	3 <sup>rd</sup> singular
ἐπεπαύμεθα	<i>we had been stopped</i>	1 <sup>st</sup> plural
ἐπέπανσθε	<i>you had been stopped</i>	2 <sup>nd</sup> plural
ἐπέπανντο	<i>they had been stopped</i>	3 <sup>rd</sup> plural

1. Note that in the first and second-person plural, the endings are identical to the perfect middle and passive forms.

## Mixed Declension Adjective

The masculine and neuter genders decline like third declension nouns (Sets 9 and 10). The feminine declines like short-alpha first declension nouns (Set 4).

Singular			Plural			
	M	F	N	M	F	N
N	-ώς	-υῖα	-ός	-ότες	-υῖαι	-ότα
A	-ότα	-υῖαν	-ός	-ότας	-υῖας	-ότα
G	-ότος	-υῖας	-ότος	-ότων	-υῖων	-ότων
D	-ότι	-υῖᾱ	-ότι	-όσι (ν)	-υῖαις	-όσι (ν)

Singular			Plural			
	M	F	N	M	F	N
N	-ώς	-υῖα	-ός	-ότες	-υῖαι	-ότα
G	-ότος	-υῖας	-ότος	-ότων	-υῖων	-ότων
D	-ότι	-υῖᾱ	-ότι	-όσι (ν)	-υῖαις	-όσι (ν)
A	-ότα	-υῖαν	-ός	-ότας	-υῖας	-ότα

1. Add these endings to the fourth principal part of verbs.
2. Note that technically these forms are participles, which are defined as adjectives with verbal qualities. For now treat these forms like any other adjective, making sure that you know what noun the participle agrees with in gender, case, and number; or supplying a noun based on the participle's gender and number; or supplying from context a noun for the participle to modify. Participles are explained fully in Modules 33-36.
3. The letter nu in the masculine and neuter dative plural is a nu-movable. It may be added to the ending when the following word begins with a vowel or at the end of clauses or verses. Otherwise it is left off.
4. Note the fixed accent.

## Endings for Ω-Verbs in Summary

The charts below contain the same information as above. Look them over and make sure that you understand how to read them.

	Active		Middle		Passive	
<b>Perfect–</b> IV/V/V	α	αμεν	μαι	μεθα	μαι	μεθα
	ας	ατε	σαι	σθε	σαι	σθε
	ει (ν)	ἄσι (ν)	ται	νται	ται	νται
<b>Pluperfect–</b> IV/V/V + p.i.a.	η	εμεν	μην	μεθα	μην	μεθα
	ης	ετε	σο	σθε	σο	σθε
	ει (ν)	εσαν	το	ντο	το	ντο

	Singular			Plural		
	Masculine	Feminine	Neuter	Masculine	Feminine	Neuter
<b>Perfect Active Participle</b>						
<b>N</b>	ώς	υῖα	ός	ότες	υῖαι	ότα
<b>A</b>	ότα	υῖαν	ός	ότας	υῖας	ότα
<b>G</b>	ότος	υίας	ότος	ότων	υῖων	ότων
<b>D</b>	ότι	υίᾱ	ότι	όσι (ν)	υίαις	όσι (ν)

	Singular			Plural		
	Masculine	Feminine	Neuter	Masculine	Feminine	Neuter
<b>Perfect Active Participle</b>						
<b>N</b>	ώς	υῖα	ός	ότες	υῖαι	ότα
<b>G</b>	ότος	υίας	ότος	ότων	υῖων	ότων
<b>D</b>	ότι	υίᾱ	ότι	όσι (ν)	υίαις	όσι (ν)
<b>A</b>	ότα	υῖαν	ός	ότας	υῖας	ότα

## Personal Agent and the Dative

The dative of agent occurs mainly with the passive voice of the perfect and pluperfect tenses and with verbal adjectives, learned in detail in Module 44. In poetry it may be found in all tenses with the passive voice (CGCG 30.50).

### Agency with a Preposition

With the passive voice of the other verb tenses, personal agent is expressed by the prepositions **ἐκ**, **πρός**, or **ὑπό** + a noun or pronoun in the genitive case. Consider these three examples from Herodotos' *Histories* 4.11.1, 4.44.1, 4.79.4 with **agency** bolded:

1. Σκύθαι πολέμῳ πιεσθέντες **ὑπὸ Μασσαγετέων** οἴχονται ἐπὶ γῆν τὴν Κιμμερίην.  
*Pressed in war **by the Massagetai**, the Skythians travelled to the land of the Kimmerians;*
2. τῆς δὲ Ἀσίας τὰ πολλὰ **ὑπὸ Δαρείου** ἐξευρέθη.  
*Much of Asia was discovered **by Dareios**.*
3. καὶ βακχεύει τε καὶ **ὑπὸ τοῦ θεοῦ** μαίνεται.  
*He worships Dionysos and is maddened **by the god**.*

Note that in each, agency is expressed by a preposition and its genitive object.

### Agency without a Preposition or Dative of Agent

In the passive voice of the perfect and pluperfect tenses, personal agent may be expressed by the dative case, with no preposition. Consider these examples from Herodotos' *Histories* 4.22.2, 5.4.1, 7.143.2. The dative of agent is in bold.

1. ἵππος δέ, **ἐκάστω** δεδιδαγμένος ἐπὶ γαστέρα κεῖσθαι ταπεινότητος εἵνεκα, ἔτοιμος ἐστί.  
*Taught **by each** to lie on his stomach for concealment, the horse is ready.*
2. ἃ μὲν Γέται οἱ ἀθανατίζοντες ποιεῦσι, εἴρηταί **μοι**.  
*What the immortal Getai do has been said **by me**.*
3. ἀλλὰ γὰρ ἐς τοὺς πολεμίους **τῷ θεῷ** εἰρησθαι τὸ χρηστήριον ἀλλ' οὐκ ἐς Ἀθηναίους.  
*For the prophecy was spoken **by the god** for the enemy but not for the Athenians.*

Note that in each, agency is expressed by the dative case.

**Herodotos' *Histories* (Ἱστορίαι).** Herodotos in his *Histories* narrates the great historical struggle between the Persian Empire and the Greek-speaking

city-states at the dawn of the classical era. Herodotos does not merely list events or tell tales; his history inquires into the causes of events and casts its net wide to include ethnography and legend as well as political and military history. Beginning in the timeless legends of prehistory, Herodotos discusses customs, legend, politics, religion, war, and more. Herodotos is a literate, keenly observant, wide-ranging guide to a time when Persia ruled 40 percent of the world's population and was kept at bay by an uneasy and fragile alliance of Greek city-states.

## Module 31 Practice Translating the Perfect and Pluperfect

Translate the below excerpt, adapted from Herodotos' *Histories* (Ἱστορίαι 3.152-57). To come to an accurate understanding of the sentences, use your knowledge of endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. After you finish translating each sentence, check your understanding with the **Answer Key**. After you have read through all the sentences once, read them again two more times. In each subsequent reading your understanding will improve. Perfect and pluperfect forms are in bold.

καὶ ἐνιαυτὸς **διελήλυθε** ἤδη. καὶ ὁ Δαρεῖός τε ἥσχαλλε καὶ ἡ στρατιὴ πᾶσα οὐ δυνατὴ ἦν ἐλεῖν τοὺς Βαβυλωνίους. καίτοι πάντα σοφίσματα καὶ πάσας μηχανὰς **ἐπεποιήκεε** ἐς αὐτοὺς Δαρεῖος· ἀλλὰ γὰρ δεινῶς ἦσαν ἐν φυλακαῖς οἱ Βαβυλώνιοι οὐδὲ σφέας οἷός τε ἦν ἐλεῖν. ἐνθαῦτα εἰκοστῷ μηνὶ Ζωπύρῳ τῷ Μεγαβύζου ἐγένετο τέρας τόδε. τῶν αὐτῷ σιτοφόρων ἡμιόνων μία ἔτεκε. ὥς δὲ αὐτὸς ὁ Ζώπυρος εἶδε τὸ βρέφος, τέρας ποιέεται τοῦτο. ἀπεῖπε τοῦτοις, οἳ αὐτὸ εἶδον, μηδενὶ φράζειν ἃ γέγονε καὶ ἐβουλεύετο. ἐνθαῦτα αὐτῷ δοκεῖ ἑαυτὸν λωβᾶσθαι λώβην ἀνήκεστον· ἀποταμῶν γὰρ ἑαυτοῦ τὴν ῥῖνα καὶ τὰ ὦτα καὶ τὴν κόμην κακῶς περικείρας καὶ μαστιγώσας, ἦλθε παρὰ Δαρεῖον. Δαρεῖος δὲ κάρτα βαρέως ἤνεικε, ἰδὼν ἄνδρα δοκιμώτατον λελωβημένον. Δαρεῖω δὲ ὁ Ζώπυρος εἶπε ὅτι οὐδέ τις ἄλλοτρίων τάδε **ἔργασται** ἀλλ' αὐτὸς ἑαυτὸν **λελώβηται**. Οἷμοι, ὦ μάταιε, ἔφη, σὺ σαυτὸν λελώβησαι καὶ νομίζεις θᾶσσον τοὺς πολεμίους παραστήσεσθαι; ὁ δὲ ἡμείψατο· Ὡς γὰρ ἐγὼ δοκέω, ἐμοὶ μεγάλα ἔργα **ἔργασται**· ὥστε ἐπιτρέψονται ἐμοὶ Βαβυλώνιοι τῶν πυλῶν τὰς βαλανάγρας. ἦλθε ἐκ Δαρείου καὶ αὐτομολέει ἐς αὐτούς, ὁρῶντες δὲ αὐτόν, ἀπὸ τῶν πύργων οἱ τεταγμένοι κατέτρεχον κάτω. ὁ δὲ ἔφη ὑπὸ Δαρείου **πεπονθέναι** ἃ **ἐπεπόνθει** ὑπ' ἑαυτοῦ. οἱ δὲ Βαβυλώνιοι, ὁρῶντες ἄνδρα τὸν ἐν Πέρσῃσι δοκιμώτατον ῥινός τε καὶ ὧτων ἐστερημένον, ἐπιτρέπεσθαι δὲ ἔτοιμοι ἦσαν ταῦτα ὧν ἐδέετο σφέων· ἐδέετο δὲ στρατιῆς.



## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀμείβω <i>change, alternate, respond</i>	*ἐργάζομαι <i>be busy, work at; make; perform; do 'x' in acc. to 'y' in acc.</i>
ἀπεῖπε < ἀπολέγω <i>speak out, declare; pick out; forbid</i>	ἤναικε < φέρω
ἀσχάλλω <i>be vexed at</i>	θᾶσσον <i>more quickly</i>
αὐτομολέω <i>desert</i>	κάρτα <i>even, especially</i>
βαρέως <i>deeply, heavily</i>	κατατρέχω <i>run down</i>
βουλεύω <i>plan, plot, devise</i>	κάτω <i>down</i>
γέγονε < γίγνομαι	λωβάομαι <i>treat with spite, outrage, maltreat, mutilate</i>
διελήλυθε < διέρχομαι <i>come, go, go through or across</i>	οἶμοι (interjection) <i>alas! oh dear!</i>
εἶδε < ὁράω	παρίστημι <i>make stand; surrender, submit</i>
εἶπε < λέγω	πεπονθέναι < πάσχω
ἐλεῖν < αἰρέω	*τίκτω <i>sire, give birth to, bear, produce</i>
ἐπιτρέπω <i>turn over to, entrust</i>	*φράζω <i>tell, show; advise; (mid. and pass.) suppose, believe</i>

## Adjectives and Nouns and Pronouns

ἄλλοτριος, -ᾶ, -ον <i>another foreign; hostile, ill-disposed</i>	μαστιγώσας, -αντος ὁ <i>whipping, having whipped</i>
ἀνήκεστος, -ον <i>not to be healed, incurable, irreparable, fatal</i>	μάταιος, -ᾶ, -ον <i>vain, empty, idle, trifling, frivolous</i>
ἀποταμών, -όντος ὁ <i>cutting off, having cut off</i>	Μεγάβυζος, -ου ὁ <i>Megabyzos, a Persian, one of the conspirators, and father of Zopyros</i>
Βαβυλώνιος, -ᾶ, -ον <i>Babylonian, of Babylon, a city on the Euphrates river</i>	μηχανή, -ῆς ἡ <i>machine, contrivance, device</i>
βαλανάγρα, -ᾶς ἡ <i>key</i>	ὁρῶντες, ὁρῶντων οἱ <i>seeing</i>

βρέφος, -ους (-εος) τό <i>foetus</i> , <i>new born</i>	περικεῖρας, -αντος ὁ <i>shaving</i> , <i>having shaved</i>
Δαρεῖος, Δαρείου ὁ <i>Dareios I</i> ( <i>Darius</i> ) c. 550, <i>Dareios the Great</i> , third king of the Akhaimenids	*Πέρσης, -ου (-εω) ὁ <i>a Persian</i>
δοκιμώτατος, -η, -ον <i>highly</i> <i>esteemed</i>	πύλη, πύλης ἡ <i>gate</i>
*δυνατός, -ή, -όν <i>able, possible</i> ; <i>powerful, strong, mighty</i>	πύργος, -ου ὁ <i>tower</i>
εἰκοστός, -ή, -όν <i>twentieth</i>	ρίς, ῥινός ἡ <i>nose</i>
ἐνιαυτός, ἐνιαυτοῦ ὁ <i>year</i>	-----, σαυτοῦ ὁ ἡ <i>yourself</i>
ἐστερημένος, -ου ὁ <i>deprived of</i> + gen.	σίτοφόρος, -ον <i>carrying corn or</i> <i>provisions</i>
Ζώπυρος, -ου ὁ <i>Zopyros</i> , son of the conspirator Megabyzos and instrumental in the capture of Babylon c. 522 BCE	σόφισμα, -ατος τό <i>acquired skill</i> , <i>method</i>
ἡμίονος, -ου ὁ <i>mule</i>	στρατιή, -ῆς ἡ <i>army</i>
ιδών, ιδόντος ὁ <i>seeing, having</i> <i>seen</i>	τέρας, -ατος (-εος) τό <i>sign</i> , <i>wonder, marvel, portent</i>
κόμη, -ης ἡ <i>hair</i>	τεταγμένοι, τεταγμένων οἱ <i>stationed, assigned</i> (here to guard duty)
λελωβημένος, -ου ὁ <i>maltreated</i> , <i>mutilated</i>	φυλακή, -ῆς ἡ <i>watching</i> , <i>guarding; garrison</i>
λώβη, -ης ἡ <i>dishonor, outrage</i> , <i>mutilation</i>	ὦς, ὠτός τό <i>ear</i>

1. \*Starred vocabulary is to be memorized and comes from the 251-550 most frequently occurring words in Ancient Greek. Vocabulary from the first 250 most commonly occurring words is not glossed. All other vocabulary is.

**Euripides of Athens, Εὐριπίδης ὁ Ἀθηναῖος, c. 480–406 BCE.** An innovator who did not gain wide acceptance until after his death, Euripides wrote satyr plays and tragedies. He introduced comedy into tragedy and presented the heroes and heroines of his plays as everyday people. He was a proponent of the new music, which broke with tradition and is a feature of his work that shocked some of his contemporaries. In several plays, (*Helen*, *Ion*, *Iphigeneia in*

*Tauris*), he created tragicomic plots that foreshadowed New Comedy. He wrote ninety-two plays and had four victories in the annual dramatic competition and festival in honor of Dionysos at Athens. Nineteen of his plays survive, more than any other tragedian.

### Black Humor and Euripides' *Alkestis*

Like the Blues and life, black humor is a mixed-up thing. In his modest proposal Jonathan Swift uses black humor to fight against inequity, injustice, and prejudice. In *The Things They Carried*, Tim O'Brien argues that the brutality of war necessitates a black comic response. Barack Obama argues that calamities require us to respond with calm and optimism, a sense of humor, and sometimes gallows humor. Flannery O'Connor writes that everything funny she has written is more terrible than it is funny, or only funny because it is terrible, or only terrible because it is funny. In doing so she is inextricably linking horror with humor, just as pain and pleasure are linked. Euripides also links the two in his comic tragedies and does so to a great extent in his play the *Alkestis*, Ἀλκῆστις, which was performed in the position of the satyr play, typically defined by its bawdy, comic, and ribald features. Though Euripides' *Alkestis* lacks the sexual humor of the satyr play, it maintains a steady black comic gaze on the tragedy of death, greed, and selfishness.

### Euripides, *Alkestis*, Background to the Myth

Apollo, the god of music, prophecy, and healing, had a son, Asklepios, a healer like his father. Asklepios was so good at healing that he started resurrecting those who had already died, including Tyndareos, Kapaneus, Glaukos, Hippolytos, Hymenaios, Lykurgos and others. Hades, lord of the dead, complained to Zeus that Asklepios was robbing him of the dead who are rightfully his. Zeus thought that resurrecting the dead would cause many problems and so Zeus killed Asklepios. In anger Apollo killed the Kyklopes, the one-eyed creatures who gave Zeus his thunderbolts. As punishment Zeus demanded that Apollo serve Admetos, king of Pherai in Thessaly, as his slave for a year. Apollo and Admetos became fast friends and perhaps had a consensually intimate relationship.

**Nota Bene:** Admetos went with Jason (Medeia's husband) as one of the Argonauts and he participated in the Kalydonian boar hunt. Admetos' son, Eumelos, fought in the Trojan War.

In gratitude for Admetos' hospitality and kind treatment, Apollo helped Admetos marry Alkestis, the daughter of Pelias, Jason's uncle and king of Iolkos.

**A few words on Jason:** Jason was heir to throne of Iolkos. Before handing over the kingship to him, King Pelias ordered Jason to bring back the golden fleece from Kolchis on the Black Sea. Medeia, daughter of Aietes, king of Kolchis, helped Jason win the golden fleece and returned with him to Iolkos and King Pelias. Next

Medeia tricked Pelias' daughters into killing Pelias when he refused to hand over the kingdom to Jason after he gave him the golden fleece.

In gratitude to Admetos, Apollo also persuaded the Fates (**Μοῖραι**) to agree to extend Admetos' life—he was destined to die young—if another agreed to die in his place. His parents refused but his wife Alkestis agreed to do so. The play opens with Alkestis' day of death at hand. In the opening scene, tension is created when Death, **Θάνατος**, appears and argues with Apollo, declaring Alkestis and her shade as his rightful due. Apollo tells him that she is not his and that he, with Herakles' help, will save her from dying.

## Module 31 Practice Translating

Translate the sentences below, which have been adapted from Euripides' *Alkestis* (**Ἀλκηστις** 244-80). As you read, be sensitive to the comic possibilities of the dialogue. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

### Ἀλκηστις

Ἦλιε καὶ φάος ἡμέρας,  
οὐράνιαί τε δῖναι νεφέλης δρομαίου

### Ἄδμητος

ὄρᾱ σὲ καὶ ἐμέ, δύο κακῶς πεπραγότας, ἡμᾶς  
οὐδὲν θεοὺς δράσαντας ἀνθ' ὅτου θανῆ.

### Ἀλκηστις

γαῖά τε καὶ μελάθρων στέγαι  
νυμφίδιοί τε κοῖ-  
ται πατρίας Ἰωλκοῦ.

### Ἄδμητος

δεῖ ἐπαίρειν σαυτήν, ὦ τάλαινα, σοὶ κελεύω ἐμὲ μὴ προδιδόναί·  
λίσσομαι δὲ τοὺς κρατοῦντας οἰκτῖραι θεοὺς.

### Ἀλκηστις

ὄρῳ δίκωπον, ὄρῳ σκάφος ἐν  
λίμνᾳ· νεκῶν δὲ πορθμεὺς  
ἔχων χεῖρα ἐπὶ κοντῷ, Χάρων  
μ' ἤδη καλεῖ· Τί μέλλεις; δεῖ σὲ  
ἐπείγασθαι· σὺ κατείργεις· τάδε τοί με  
σπερχόμενος ταχύνει.

**Ἄδμητος**

οἴμοι· πικράν γε τήνδε μοι ναυκληρίαν  
ἔλεξας. ὦ δύσδοαίμον, οἷα πάσχομεν.

**Ἄλκηστις**

ἄγει μ' ἄγει τις· ἄγει μέ τις (οὐχ  
ὀρᾷς;) νεκύων ἐς αὐλήν,  
ὕπ' ὀφρύσι κυανανγέσι  
βλέπων, πτερωτὸς Ἄιδης.  
τί ρέξεις; ἐμὲ δεῖ ἀφεῖναι. οἷαν ὁδὸν ἢ δει-  
λαιοτάτη προβαίνω.

**Ἄδμητος**

οἰκτρὰν φίλοισιν, ἐκ δὲ τῶν μάλιστ' ἐμοὶ  
καὶ παισίν, οἷς δὴ πένθος ἐν κοινῷ τόδε.

**Ἄλκηστις**

δεῖ μεθεῖναι, μεθεῖναι μ' ἤδη,  
κλῖναι δεῖ, οὐ σθένω ποσίν.  
πλησίον Ἄιδης, σκοτία  
δ' ἐπ' ὀφθαλμοῖς νύξ ἐφέρπει.  
τέκνα, τέκν', οὐκέτι δὴ  
οὐκέτι μήτηρ ὑμῖν ἔστιν. ὑμᾶς βούλομαι  
χαίροντας, ὦ τέκνα, τόδε φάος ὀράειν.

**Ἄδμητος**

οἴμοι· τόδ' ἔπος λυπρὸν ἀκούειν  
καὶ παντὸς ἐμοὶ θανάτου μεῖζον. βούλομαι σὲ  
μὴ πρὸς θεῶν τλάειν με προδοῦναι,  
μὴ πρὸς παίδων, οὓς ὀρφανιεῖς.  
ἀλλ' ἄνα, τολμάειν σε δεῖ.  
εἰ γὰρ σὺ φθίεις, οὐκέτ' εἰμί·  
ἐν σοὶ δ' ἐσμέν καὶ ζῆν καὶ μὴ·  
σὴν γὰρ φιλίαν σεβόμεθα.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

**ἄνα** (adverb) *up! arise!*

**ἀντί** *against; opposite; instead of;*  
*in return for + gen.*

**\*ἀφίημι** *send forth, discharge; let*  
*go, call off; suffer, permit, neglect,*  
*fail + inf. ἀφῆκε τὸ πλοῖον*  
**φέρεσθαι** *he allowed the boat to*  
*be carried away*

**οἴμοι** (interjection) *alas! oh dear!*

**ὀρφανίζω** *make orphan, make*  
*destitute*

**πάσχω** *suffer, have done to one*

<b>ἐπαίρω</b> <i>lift up, raise</i>	<b>προβαίνω</b> <i>step forward, advance</i>
<b>ἐπείγω</b> <i>press down, weigh down; (mid.) hasten</i>	<b>προδίδωμι</b> <i>betray, give up (to an enemy), abandon</i>
<b>ἐφέρπω</b> <i>creep upon</i>	<b>ῥέζω, ῥέξω</b> <i>do, act, deal</i>
<b>ζῆν &lt; ζάω</b>	<b>σέβομαι</b> <i>feel awe; revere, worship, honor</i>
<b>θανῆ &lt; θνήσκω (ἀποθνήσκω)</b>	<b>σθένω</b> <i>have strength</i>
<b>κατείργω</b> <i>drive into, shut in; hinder, prevent</i>	<b>ταχύνω</b> <i>make quickly, hasten</i>
<b>κλίνω</b> <i>cause to lean, slope, or lie down; (pass.) lie down, recline</i>	<b>τλάω</b> <i>bear, suffer, undergo</i>
<b>κρατέω</b> <i>be strong, powerful, rule + gen.</i>	<b>τοί</b> <i>you know</i>
<b>λίσσομαι</b> <i>beg, pray, entreat, beseech</i>	<b>*τολμάω</b> <i>dare, be daring, undertake</i>
<b>μεθεῖναι &lt; μεθήμι</b> <i>allow, let go</i>	<b>φθίω</b> <i>decay, wane, dwindle</i>
<b>οἰκτίρω (οἰκτείρω)</b> <i>pity</i>	<b>*χαίρω</b> <i>rejoice in, take pleasure in, enjoy + dat. or + participle; be unpunished, be safe and sound; hail or farewell</i>

## Adjectives and Nouns and Pronouns

<b>Ἅιδης, Ἅιδου ὁ</b> <i>Hades</i>	<b>νέκυσ, νέκυος ὁ</b> <i>corpse</i>
<b>Ἥλιος (ἥλιος), Ἥλιου ὁ</b> <i>Helios</i>	<b>νεφέλα (νεφέλη), νεφέλας ἡ</b> <i>cloud</i>
<b>ἡμέρα (ἡμέρα), ἡμέρας ἡ</b> <i>day</i>	<b>νυμφίδιος, -ᾱ, -ον (-ος, -ον)</b> <i>bridal, of a bride</i>
<b>αὐλή, αὐλῆς ἡ</b> <i>open court, courtyard</i>	<b>*νύξ, νυκτός ἡ</b> <i>night</i>
<b>βλέπων, βλέποντος ὁ</b> <i>look at, see</i>	<b>οἰκτρός, -ᾱ, -όν</b> <i>pitiable</i>
<b>γαῖα, γαίᾱς ἡ</b> <i>land, earth</i>	<b>οὐράνιος, -ᾱ, -ον (-ος, -ον)</b> <i>heavenly, of heaven</i>
<b>δειλότατος, -η, -ον</b> <i>most wretched</i>	<b>*ὀφθαλμός, -οῦ ὁ</b> <i>eye</i>
<b>δίκωπος, -ον</b> <i>two-oared</i>	<b>ὀφρῦς, ὀφρύος ἡ</b> <i>brow, eyebrow</i>
<b>δίνη, δίνης ἡ</b> <i>whirlpool, eddy; whirlwind; rotation</i>	<b>πάτριος, -ᾱ, -ον (-ος, -ον)</b> <i>of one's father, ancestral, native</i>

δράσῃς, δράσαντος ὁ <i>doing, having done</i>	πένθος, πένθεος τό <i>grief, sadness, sorrow</i>
δρομαῖος, -ᾶ, -ον (-ος, -ον) <i>running, swift, fleet</i>	πεπραγώς, πεπραγότος ὁ + <i>κακῶς suffering</i>
δυσδαίμων, δυσδαῖμον <i>ill-fated</i>	πικρός, -ά, -όν <i>pointed, sharp, keen; bitter</i>
*ἔπος, ἔπους (ἔπεος) τό <i>word, speech; song</i>	πλησίος, -α, -ον <i>near, close to + gen. or dat.; πλησίον (adverb) near, hard by</i>
ἔχων, ἔχοντος ὁ <i>having, holding</i>	πορθμεύς, πορθμέως ὁ <i>ferryman</i>
*θάνατος, -ου ὁ <i>death</i>	*πούς, ποδός ὁ <i>foot</i>
Ἰωλκός, Ἰωλκοῦ ἡ <i>Iolkos, an ancient city (modern Volos)</i>	πτερωτός, -ά, -όν (-ός, -όν) <i>feathered, winged</i>
κοινός, -ή, -όν <i>shared, common</i>	-----, σεαυτῆς ἡ <i>yourself</i>
κοίτη, κοίτης ἡ <i>marriage-bed; coitus</i>	σκάφος, σκάφεος (-ους) τό <i>hull of a ship, ship, boat</i>
κοντός, κοντοῦ ὁ <i>pole, punting-pole</i>	σκότιος, -ᾶ, -ον (-ος, -ον) <i>dark</i>
κυανανγής, κυανανγές <i>dark-gleaming</i>	σπερχόμενος, σπερχομένου ὁ <i>in a hurry</i>
λίμνη, -ης ἡ <i>marshy lake, lake; sea</i>	στέγη, στέγης ἡ <i>roof, room; (pl.) dwelling</i>
λυπρός, -ά, -όν <i>wretched, poor, sorry</i>	τάλας, τάλαινα, τάλαν <i>wretched, unhappy</i>
μεῖζων (μέζων), μεῖζον (μέζον) <i>greater, bigger, stronger</i>	*τέκνον, τέκνου τό <i>child</i>
μέλαθρον, -ου τό <i>roof beam, roof, house</i>	φάος (φῶς), φάεος (φωτός) τό <i>light, daylight</i>
ναυκληρία, ναυκληρίας ἡ <i>a seafaring life, ship-owning; voyage</i>	*φιλίᾶ, -ᾶς ἡ <i>affectionate regard, friendship</i>
νέκυς, νέκυος ὁ <i>corpse</i>	Χάρων, Χάρωνος ὁ <i>Kharon</i>

1. \*Starred vocabulary is to be memorized and comes from the 251-550 most frequently occurring words in Ancient Greek. Vocabulary from the first 250 most commonly occurring words is not glossed. All other vocabulary is.

## Module 31 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words: adjectives, adverbs, conjunctions, interjections, nouns and pronouns, prepositions, and verbs. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For interjections, identify them. For nouns and pronouns, give case and function. If an object, state of what. For prepositional phrases, give the preposition and the preposition's object. For verbs, give person, number, tense, mood, and voice. When parsing, remember to use the **Case and Function Chart** found in the back of the book.

ὁρῶντες δὲ αὐτόν, ἀπὸ τῶν πύργων οἱ τεταγμένοι κατέτρεχον κάτω.

Check your answers with those in the **Answer Key**.

## Module 31 Top 251–550 Vocabulary to be Memorized

### Adverbs and Verbs

ἀποδίδωμι *give back; allow, permit; pay; (mid.) sell*

αὔ, αὖθις (αὖτις) *again, in turn, hereafter, in the future*

ἤ *indeed, truly*

νικάω, νικήσω, ἐνίκησα, νενίκηκα, νενίκημαι, ἐνίκηθην *win, conquer, prevail*

μένω, μενέω, ἔμεινα, μεμένηκα, -----, ----- *stay, remain, wait, await*

### Adjectives and Nouns

αἰτία, αἰτίας ἡ *reason, cause, responsibility, guilt, blame; αἰτία ἔχει there is an accusation that*

Ἀχαιοί, Ἀχαιά, Ἀχαιόν *Akhaian, one of the four major tribes of Greece (Aiolians, Dorians, Ionians)*

πολίτης (πολίτης), πολίτου ὁ *citizen, freeman*

σχῆμα, σχήματος τό *form, figure, appearance, character*

χάρις, χάριτος ἡ *charm, grace, favor; gratitude; χάριν εἰδέναι feel grateful; χάριν for the sake of + gen.*



## Module 31 Reading Morphologically by James Patterson

### Noun Formation: Gender

Nouns with bases ending in **-α/** are typically feminine. Those ending in **-ο/** are typically masculine or neuter. Bases that end in other letters may be any of the three genders, feminine, masculine, or neuter.

Some nouns have bases ending in **-α/** and are masculine in gender, such as:

ποιητά/	<i>maker, creator</i>
κλέπτα/	<i>thief</i>
ψεύστα/	<i>liar</i>

Each of these nouns is deverbal, meaning that it is derived from a verb. **-τα/** is a suffix that indicates that a male agent performs the action of the verb base.

As expected, the final vowel of the base lengthens to form the nominative singular, like so:

ποιητά/L	>	*ποιητή
κλέπτα/L	>	*κλέπτη
ψεύστα/L	>	*ψεύστη

Each noun refers to an occupation or behavior often associated with males. And so an interesting addition was made to these first declension nouns so as to mark them as masculine: a sigma was also added. The final **/ς** was taken from grammatically and biologically masculine nouns like **ἀδελφεός** *brother*, because speakers incorrectly believed that the **/ς** was a marker of the masculine gender.

ποιητά/Lς	>	*ποιητή	>	ποιητής
κλέπτα/Lς	>	*κλέπτη	>	κλέπτης
ψεύστα/Lς	>	*ψεύστη	>	ψεύστης

Remember that languages live and breathe and change based upon how people perceive the rules of intelligibility and how they speak and write them.

## Noun Formation: Case

### Nominative Singular, Feminine and Masculine

Grammatical gender is not strictly biological. While Greek usually identifies humans as feminine or masculine, it also identifies animals and inanimate objects as feminine or masculine.

There are two markers for feminine and masculine nouns (and adjectives) in the nominative singular. The rule is basically this: if you can lengthen the last vowel of the base, lengthen it. If you cannot, add /ç. Sadly, you cannot always tell when you can lengthen the last vowel of the base, so the following is a good place to begin.

For bases ending in **-α/**, **-υ/**, **-ρ/**, the marker of the nominative singular is usually **/L**. The notation **/L** stands for “lengthen” and means that you lengthen the last vowel of the base. When vowels lengthen, they do so as follows:

α	>	η or ᾱ*
ε	>	η
η	>	η
ι	>	ῑ
ο	>	ω
υ	>	ῡ
ω	>	ω

\*see below for a special Attic rule

In Attic, **-α/** lengthens to long **ᾱ** after **ε**, **ι**, and **ρ**:

		<b>Ionic</b>	<b>Attic</b>	
οικία/L	>	οικίη	οικία	<i>household</i>
θεά/L	>	θεή	θεά	<i>goddess</i>
χώρα/L	>	χώρη	χώρα	<i>space, land</i>

Ancient Greek in the wild does not print macrons and so long and short iota and upsilon will look the same. The long vowels like **η** and **ω** cannot be lengthened further and so remain the same.

κεφαλᾶ/L	>	κεφαλῇ	<i>head</i>
θυγάτερ/L	>	θυγάτηρ	<i>daughter</i>
πατέρ/L	>	πατήρ	<i>father</i>
ἡγεμόν/L	>	ἡγεμών	<i>leader</i>
φώρ/L	>	φώρα	<i>thief</i>

For bases ending in any other letter, the marker of the nominative singular is usually /ς:

ἄνθρωπο/ς	>	ἄνθρωπος	<i>person</i>
λόγο/ς	>	λόγος	<i>statement</i>
βασιλέφ/ς	>	βασιλεύς	<i>king</i>

The letter digamma Ϝ, representing the “w” sound mentioned briefly in Part I of the series, dropped out of the Greek alphabet; υ stands in for it. Thus βασιλέφς is spelled βασιλεύς *king*.

### The Nominative Singular and Consonant Clusters

At times, consonants interact. Note the changes that occur when these consonants cluster.

**Labial Stops** (because the lips compress in making the sound)

π, β, φ + σ = ψ (“ps”)

κλώπι/ς	>	κλώψ	<i>thief</i>
---------	---	------	--------------

**Velar Stops** (because the breath is held briefly on the roof of the mouth)

κ, γ, χ + σ = ξ (“ks”)

μάστιγ/ς	>	μάστιξ	<i>whip</i>
----------	---	--------	-------------

**Dental Stops** (because the tongue is pressed against the front teeth when making the sound)

τ, δ, θ always drop before σ

γέλωτ/ς	>	γέλως	<i>laughter</i>
---------	---	-------	-----------------

## The Accusative Singular, Feminine and Masculine

/N/ represents the marker of the accusative singular case for feminine and masculine nouns. It is a vocalic nu sound and is not a letter in the Greek alphabet. After a vowel, N is written and pronounced ν. After a consonant, N is written and pronounced α.

N > ν, after a vowel

N > α, after a consonant

Note the following accusative singular forms:

ἄνθρωπο/N	>	ἄνθρωπον
φυλακό/N	>	φυλακόν
κεφαλά/N	>	κεφαλήν
νύκτ/N	>	νύκτα
πατέρ/N	>	πατέρα
βασιλέφ/N	>	βασιλέα > βασιλέα
ιρέφ/N	>	ιρέα > ιρέα

Digamma Ϝ “w” is a consonant. Thus -Ϝ/N > -Ϝα. When digamma is intervocalic, it drops out: \*βασιλέϜα > βασιλέα. Remember intervocalic sigma σ also drops out.

## The Nominative Plural, Feminine and Masculine

There are two markers for the plural of feminine and masculine nouns: /ι and /ες. For bases in -α/ and -ο/, add /ι. For bases in all other letters, add /ες:

κεφαλά/ι	>	κεφαλαί	<i>heads</i>
ποιητά/ι	>	ποιηταί	<i>makers</i>
ἄνθρωπο/ι	>	ἄνθρωποι	<i>people</i>
λόγο/ι	>	λόγοι	<i>statements</i>
φώρ/ες	>	φῶρες	<i>thieves</i>
παίδ/ες	>	παῖδες	<i>children</i>
βασιλέφ/ες	>	βασιλέες	<i>kings</i>

In Attic, βασιλέες contracts to βασιλεῖς.

## Module 31 A Synopsis of the Verb

Much of the information in *Greek II: A 21<sup>st</sup>-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of λύω, λύσω, ἔλυσα, λέλυκα, λέλυμαι, ἐλύθη. The finite forms are all in the first-person singular.

	Active	Middle	Passive
<b>Present Ind.</b>	λύω	λύομαι	λύομαι
<b>Imperfect Ind.</b>	ἔλυνον	ἐλυόμην	ἐλυόμην
<b>Future Ind.</b>	λύσω	λύσομαι	λυθήσομαι
<b>Aorist Ind.</b>	ἔλυσα	ἐλυσάμην	ἐλύθην
<b>Perfect Ind.</b>	λέλυκα	λέλυμαι	λέλυμαι
<b>Pluperf. Ind.</b>	ἐλελύκη	ἐλελύμην	ἐλελύμην
<b>Present Inf.</b>	λύειν	λύεσθαι	λύεσθαι
<b>Future Inf.</b>	λύσειν	λύσεσθαι	λυθήσεσθαι
<b>Aorist Inf.</b>	λῦσαι	λύσασθαι	λυθῆναι
<b>Perfect Inf.</b>	λελυκέναι	λελύσθαι	λελύσθαι

1. Note that there are fixed accents on the aorist infinitive, active and passive, and on the perfect infinitives, active, middle, and passive.

It is a good idea to do a synopsis as many times each week as you can. As you complete them be sure to switch up verbs and to change person and numbers. Also make sure that you are writing down the forms from memory.



## Module 32

# The Imperative · Consonant Stems · Enclitics

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## Module 32 Summary

In this module you learn the stems and endings for the imperative mood. You learn how the consonants of stems and endings interact in the perfect and pluperfect middle and passive voices. You learn how enclitics affect accents.

## The Imperative Mood

The imperative is one of the five moods in Greek—imperative, indicative, infinitive (also classed as a verbal noun), optative, and subjunctive. It expresses commands and is hypothetical—the directive may or may not be realized. It is instructive to contrast the imperative with the indicative and infinitive moods. The imperative differs from the indicative, which is mainly factual with some exceptions, and is similar to the infinitive, which is often hypothetical and at times used to issue a command.

Since a command lies in the uncertain future, it is hypothetical. Consider these four English examples:

1. Those who believe in telekinetics, **raise** my hand.
2. **Wake** up, you idiots! Whatever made you think that money was so valuable?
3. **Live** by the harmless untruths that make you brave and kind and healthy and happy.
4. **Practice** an art and **make** your soul grow. **Sing. Dance. Tell** stories. **Write.**

Note the imperative in each and how its action lives in the uncertain future. Also note that the subject of each imperative is an understood **you**, singular or plural:

1. (You reader or listener), **wake** up.
2. Someone, (you reader or listener), **turn** out the lights.

In Greek, the imperative occurs in both the second and third persons. In the second person, usage is the same in both languages. English does not have an equivalent of the imperative in the third person. And so when translating the third-person imperative into English, it is customary to use “let” in conjunction with the meaning of the verb, as in the following:

1. Let her **talk**.
2. Let him eat **cake**.
3. Let them **tattoo**.

Apply your understanding of the imperative in English to your understanding of the Greek imperative, which functions similarly.

### Tense-Aspect

Remember that time (tense) refers to the past, present, and future and can be absolute to the time of speaking, or relative to the matrix (head or main) verb or some other fixed point. Aspect refers to whether an action is incomplete (imperfective), complete (perfective), or in a state (stative). The present tense stem, which is used to form the present and imperfect tenses, communicates an incomplete action. The beginnings and ends of the action are undefined. Thus, the tense-aspect for the present is present ongoing or repeated, and the tense-aspect for the imperfect is past ongoing or repeated (imperfective). The aorist tense stem communicates a completed action as a single whole. The boundaries of the action’s beginning and end define the action as complete (perfective). The tense-aspect of the perfect, pluperfect, and future perfect (not covered in this text due to its rarity) have a completed state that results from a previous completed action or have a completed state (stative) whose effects are still relevant. The future tense stems have a temporal value but no aspect, showing no distinction between the imperfective (incomplete) and perfective (complete) aspect (CGCG 33.4-6).

### Tense-Aspect Examples

The difference between the present and aorist imperatives is aspectual. Consider these examples from Homer’s *Iliad*, 1.20-21, 1.32, 1.74-77:

1. παῖδα δ’ ἐμοὶ **λῦσαι** τε φίλην, τὰ δ’ ἄποινα **δέχεσθαι**,  
ἀζόμενοι Διὸς υἱὸν ἐκηβόλον Ἀπόλλωνα.



***Release** my beloved daughter and **accept** the ransom,  
Honoring Zeus' son, far-shooting Apollo.*

2. ἀλλ' ἴθι μὴ μ' ἐρέθιζε σαώτερος ὥς κε νέηαι.  
*But **go** and **stop angering** me so that you return more safely.*
3. ὦ Ἀχιλεῦ κέλεαί με Διὶ φίλε μνησασθαι  
μῆνιν Ἀπόλλωνος ἐκατηβέλεταο ἄνακτος·  
τοὶ γὰρ ἐγὼν ἐρέω· σὺ δὲ **σύνθεο** καὶ μοι **ὄμοσσον**  
ἧ μὲν μοι πρόφρων ἔπεσιν καὶ χερσὶν ἀρήξειν·  
*Akhilleus, friend of Zeus, you are ordering me to explain  
The anger of Apollo, the lord who shoots from afar.  
And I will tell you. But **take heed** and **swear** to me  
That you will look out for me and offer your assistance in speech and  
deed.*

In the first example, the emphasis is on the act of **releasing** the daughter (perfective aspect) and the continuation of the action of **accepting** the ransom (imperfective aspect). In the second, the emphasis is on the continuation of **leaving** and no longer **provoking** (imperfective aspect) Agamemnon. In the third, the emphasis is on the act of **listening** and **swearing** (perfective aspect) to fulfill a promise.

## The Conjugation of the Imperative Mood of μι-Verbs

### Stems for εἰμί, εἶμι, δείκνυμι, δίδωμι, ἵημι, ἴστημι, τίθημι, φημί

Remember that **μι-verbs** use a variety of long, short, mixed, and **ω-verb** stems. The imperative typically uses the short-vowel grade of the stem along with the athematic endings. For an accurate explanation of stems and word formation, see *Reading Morphologically* and *Gareth Morgan's Lexis* by James Patterson.

The aorist passive imperative is an ω-verb and forms its stem just like other **ω-verbs**.

Verb	Vowel Grade	Present Tense Stem
εἰμί (ἐσ/)	short	ἐ (σ)-
εἶμι (ι/, ι)	long, short, short	εἰ-, ι-, ιε-
δείκνυμι (δεικ/)	long, short	δεικνῦ-, δεικνυ-
δίδωμι (δο/)	long, short	διδω- (διδου-), διδο-
ἵημι (Je/)	long, short	ιη- (ιει-), ιε-
ἴστημι (στα/)	long, short	ίστη-, ιστᾶ-
τίθημι (θε/)	long, short	τιθη- (τιθει-), τιθε-
φημί (φα/)	long, short	φη-, φᾶ-

Verb	Vowel Grade	Aor. Act. Mid. Tense Stem
εἰμί (έσ/)	-----	-----
εἶμι (ι/, ι)	-----	-----
δείκνυμι (δευκ/)	regular first aorist	δειξ-
δίδωμι (δο/)	long, short, mixed	δω-, δο-, δωκ-
ἵημι (Jε/)	long, short, mixed	-ή-, -έ-, -ήκ-
ἵστημι (στα/ ἔστησα)	regular first aorist	στησ-
ἵστημι (στα/ ἔστην)	long, short	στη-, στᾶ-
τίθημι (θε/)	long, short, mixed	θη-, θε-, θηκ-
φημί (φα/)	-----	-----

### Endings for the Imperative of μι-Verbs

Add to the correct tense stem.

	Present Imperative Active		Present Imperative Middle and Passive	
	S	Pl	S	Pl
1st	---	---	---	---
2nd	---, -θι, -ε	-τε	-σο	-σθε
3rd	-τω	-τωων	-σθω	-σθων

1. Note that there is no first-person imperative.
2. Note that the second-person plural is often a lookalike form with the second-person plural indicative.

	Aorist Imperative Active		Aorist Imperative Middle	
	S	Pl	S	Pl
1st	---	---	---	---
2nd	-ς	-τε	-ο (-σο)	-σθε
3rd	-τω	-τωων	-σθω	-σθων

1. Note that there is no first-person imperative.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

**Aorist Imperative Passive**

	<b>S</b>	<b>Pl</b>
<b>1st</b>	---	---
<b>2nd</b>	-ηθι, ητι	-ητε
<b>3rd</b>	-ητω	-εντων

1. These are the same endings as are used for ω-verbs.
2. Note that there is no first-person imperative.
3. If the stem of the sixth principal part ends in a **φ**, **θ**, or **χ**, use **-ητι**. Otherwise use **-ηθι**: **παιδεύθ-ητι**, **βλάβ-ηθι**.
4. Note that the second-person plural is the same ending as the second-person plural indicative ending.

**The Conjugation of the Imperative of εἰμί**

The principal parts are these:

**εἰμί, ἔσομαι, -----, -----, -----, -----** *be, be possible*

**Present Imperative Active**

<b>Verb Form</b>	<b>English Equivalent</b>	<b>Person and Number</b>
---	---	1 <sup>st</sup> singular
ἴσθι	<i>be</i>	2 <sup>nd</sup> singular
ἔστω	<i>let him, her, or it be</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
ἔστε	<i>be</i>	2 <sup>nd</sup> plural
ἔστων, ἔστωσαν, ὄντων	<i>let them be</i>	3 <sup>rd</sup> plural

1. Note that **εἰμί** has a conjugation that reflects an earlier stage of Ancient Greek and is thus considered irregular. Note instances where adding the endings to the stem does not result in the expected form: **ἴσθι**, **ἔστων**, **ἔστωσαν**, **ὄντων**.
2. Note that the second-person plural is a lookalike form with the second-person plural indicative EXCEPT that they differ in accentuation.

## The Conjugation of the Imperative of εἶμι

The principal parts are these:

εἶμι, -----, -----, -----, -----, ----- *come, go*

### Present Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
ἴθι	<i>go</i>	2 <sup>nd</sup> singular
ἴτω	<i>let him, her, or it go</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
ἴτε	<i>go</i>	2 <sup>nd</sup> plural
ιόντων	<i>let them go</i>	3 <sup>rd</sup> plural

1. Note the presence of the omicron in the third-person plural: **ιόντων**.
2. Note that the second-person plural is a lookalike form with the second-person plural indicative.

## The Conjugation of the Imperative of δείκνυμι

The principal parts are these:

δείκνυμι, δείξω (δέξω), ἔδειξα (ἔδεξα), δέδειχα, δέδειγμαι, ἐδείχθην *show, display*

### Present Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
δείκνυ	<i>show</i>	2 <sup>nd</sup> singular
δεικνύτω	<i>let him, her, or it show</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
δείκνυτε	<i>show</i>	2 <sup>nd</sup> plural
δεικνύντων	<i>let them show</i>	3 <sup>rd</sup> plural

1. Note the long-vowel grade in the second-person singular and the short-vowel grade in the remaining forms.
2. Note that the second-person plural is a lookalike form with the second-person plural indicative.

### Present Imperative Middle

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
δείκνυσο	<i>show</i>	2 <sup>nd</sup> singular
δεικνύσθω	<i>let him, her, or it show</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
δείκνυσθε	<i>show</i>	2 <sup>nd</sup> plural
δεικνύσθων	<i>let them show</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

### Present Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
δείκνυσο	<i>be shown</i>	2 <sup>nd</sup> singular
δεικνύσθω	<i>let him, her, or it be shown</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
δείκνυσθε	<i>be shown</i>	2 <sup>nd</sup> plural
δεικνύσθων	<i>let them be shown</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

### Aorist Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
δείξον	<i>show</i>	2 <sup>nd</sup> singular
δείξάτω	<i>let him, her, or it show</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
δείξατε	<i>show</i>	2 <sup>nd</sup> plural
δείξαντων	<i>let them show</i>	3 <sup>rd</sup> plural

1. The aorist imperative active uses regular ω-verb stems and endings.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

### Aorist Imperative Middle

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
δείξαι	<i>show</i>	2 <sup>nd</sup> singular
δείξάσθω	<i>let him, her, or it show</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
δείξασθε	<i>show</i>	2 <sup>nd</sup> plural
δείξάσθων	<i>let them show</i>	3 <sup>rd</sup> plural

1. The aorist imperative middle uses regular ω-verb stems and endings.
2. Remember that final -αι and -οι are short for purposes of accentuation except in the optative.
3. Note that the second-person plural is the same ending as the second-person plural indicative ending.

### Aorist Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
δείχθητι	<i>be shown</i>	2 <sup>nd</sup> singular
δειχθήτω	<i>let him, her, or it be shown</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
δείχθητε	<i>be shown</i>	2 <sup>nd</sup> plural
δειχθέντων	<i>let them be shown</i>	3 <sup>rd</sup> plural

1. The aorist imperative passive uses regular ω-verb stems and endings.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

## The Conjugation of the Imperative of δίδωμι

The principal parts are these:

**δίδωμι, δώσω, ἔδωκα, δέδωκα, δεδόμαι, ἐδόθην** *give*

### Present Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
δίδου (δίδοε)	<i>give</i>	2 <sup>nd</sup> singular
διδότω	<i>let him, her, or it give</i>	3 <sup>rd</sup> singular

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> plural
δίδοτε	<i>give</i>	2 <sup>nd</sup> plural
διδόντων	<i>let them give</i>	3 <sup>rd</sup> plural

1. Note the contraction in the second-person singular.
2. Note that the second-person plural is a lookalike form with the second-person plural indicative.

### Present Imperative Middle

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
δίδοσο	<i>give</i>	2 <sup>nd</sup> singular
διδόσθω	<i>let him, her, or it give</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
δίδοσθε	<i>give</i>	2 <sup>nd</sup> plural
διδόσθων	<i>let them give</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

### Present Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
δίδοσο	<i>be given</i>	2 <sup>nd</sup> singular
διδόσθω	<i>let him, her, or it be given</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
δίδοσθε	<i>be given</i>	2 <sup>nd</sup> plural
διδόσθων	<i>let them be given</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

### Aorist Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
δός	<i>give</i>	2 <sup>nd</sup> singular
δότω	<i>let him, her, or it give</i>	3 <sup>rd</sup> singular

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> plural
δότε	<i>give</i>	2 <sup>nd</sup> plural
δόντων	<i>let them give</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is the same ending as the second-person plural indicative ending.

### Aorist Imperative Middle

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
δοῦ (δόο)	<i>give</i>	2 <sup>nd</sup> singular
δόσθω	<i>let him, her, or it give</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
δόσθε	<i>give</i>	2 <sup>nd</sup> plural
δόσθων	<i>let them give</i>	3 <sup>rd</sup> plural

1. Note the contraction in the second-person singular.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

### Aorist Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
δόθητι	<i>be given</i>	2 <sup>nd</sup> singular
δοθήτω	<i>let him, her, or it be given</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
δόθητε	<i>be given</i>	2 <sup>nd</sup> plural
δοθέντων	<i>let them be given</i>	3 <sup>rd</sup> plural

1. The aorist imperative passive uses regular ω-verb stems and endings.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.



## The Conjugation of the Imperative of ἵημι

The principal parts are these:

**ἵημι, -ῆσω, -ῆκα, -εῖκα, -εῖμαι, -εῖθην** *release, hurl, send*

1. Note that the dashes on principal parts two through six indicate that in the wild the forms are found with prefixes.

### Present Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
ἵει (ἵεε)	<i>send</i>	2 <sup>nd</sup> singular
ιέτω	<i>let him, her, or it send</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
ἵετε	<i>send</i>	2 <sup>nd</sup> plural
ιέντων	<i>let them give</i>	3 <sup>rd</sup> plural

1. Note the contraction in the second-person singular.
2. Note that the second-person plural is a lookalike form with the second-person plural indicative.

### Present Imperative Middle

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
ἵεσο	<i>send</i>	2 <sup>nd</sup> singular
ιέσθω	<i>let him, her, or it send</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
ἵεσθε	<i>send</i>	2 <sup>nd</sup> plural
ιέσθων	<i>let them send</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

### Present Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
ἴεσο	<i>be sent</i>	2 <sup>nd</sup> singular
ἰέσθω	<i>let him, her, or it be sent</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
ἴεσθε	<i>be sent</i>	2 <sup>nd</sup> plural
ἰέσθων	<i>let them be sent</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

### Aorist Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
-ἔς	<i>send</i>	2 <sup>nd</sup> singular
-ἔτω	<i>let him, her, or it send</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
-ἔτε	<i>send</i>	2 <sup>nd</sup> plural
-ἔντων	<i>let them give</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is the same ending as the second-person plural indicative ending.

### Aorist Imperative Middle

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
-οῦ (έο)	<i>send</i>	2 <sup>nd</sup> singular
-έσθω	<i>let him, her, or it send</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
-έσθε	<i>send</i>	2 <sup>nd</sup> plural
-έσθων	<i>let them send</i>	3 <sup>rd</sup> plural

1. Note the contraction in the second-person singular.

### Aorist Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
-ἔθητι	<i>be sent</i>	2 <sup>nd</sup> singular
-ἐθήτω	<i>let him, her, or it be sent</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
-ἔθητε	<i>be sent</i>	2 <sup>nd</sup> plural
-ἐθέντων	<i>let them be sent</i>	3 <sup>rd</sup> plural

1. The aorist imperative passive uses regular ω-verb stems and endings
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

### The Conjugation of the Imperative of ἵστημι

The principal parts are these:

**ἵστημι, στήσω, ἔστησα** (trans.) or **ἕστην** (intrans.), **ἔστηκα** (intrans.), **ἔσταμαι, ἐστάθην** *stand; make stand, place*

### Present Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
ἵστη	<i>stand</i>	2 <sup>nd</sup> singular
ἵστάτω	<i>let him, her, or it stand</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
ἵστατε	<i>stand</i>	2 <sup>nd</sup> plural
ἱστάντων	<i>let them stand</i>	3 <sup>rd</sup> plural

1. Note the long-vowel grade in the second-person singular and the short-vowel grade in the remaining forms.
2. Note that the second-person plural is a lookalike form with the second-person plural indicative.

**Present Imperative Middle**

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
ἵτασο	<i>stand</i>	2 <sup>nd</sup> singular
ἵτάσθω	<i>let him, her, or it stand</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
ἵτασθε	<i>stand</i>	2 <sup>nd</sup> plural
ἱτάσθων	<i>let them stand</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

**Present Imperative Passive**

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
ἵτασο	<i>be stood</i>	2 <sup>nd</sup> singular
ἱτάσθω	<i>let him, her, or it be stood</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
ἵτασθε	<i>be stood</i>	2 <sup>nd</sup> plural
ἱτάσθων	<i>let them be stood</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

**Aorist Imperative Active of ἕστησα:** the forms are regular and so are not given.

**Aorist Imperative Active of ἕστην**

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
στήθι	<i>stand</i>	2 <sup>nd</sup> singular
στήτω	<i>let him, her, or it stand</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
στήτε	<i>stand</i>	2 <sup>nd</sup> plural
σάντων	<i>let them stand</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is the same ending as the second-person plural indicative ending.
2. The long-vowel grade **στη-** is shortened before **-ντων**.

**Aorist Imperative Middle of ἔστησα is regular and so is not given.**

**Aorist Imperative Middle of ἔστην: NONE**

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
---	---	2 <sup>nd</sup> singular
---	---	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
---	---	2 <sup>nd</sup> plural
---	---	3 <sup>rd</sup> plural

### Aorist Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
στάθητι	<i>be stood</i>	2 <sup>nd</sup> singular
σταθήτω	<i>let him, her, or it be stood</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
στάθητε	<i>be stood</i>	2 <sup>nd</sup> plural
σταθέντων	<i>let them be stood</i>	3 <sup>rd</sup> plural

1. The aorist imperative passive uses regular ω-verb stems and endings.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

## The Conjugation of the Imperative of τίθημι

The principal parts are these:

**τίθημι, θήσω, ἔθηκα, τέθηκα, τέθειμαι, ἐτέθην** *put, place; make, cause*

### Present Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
τίθει (τίθεε)	<i>place</i>	2 <sup>nd</sup> singular
τιθέτω	<i>let him, her, or it place</i>	3 <sup>rd</sup> singular

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> plural
τίθετε	<i>place</i>	2 <sup>nd</sup> plural
τιθέντων	<i>let them place</i>	3 <sup>rd</sup> plural

1. Note the contraction in the second-person singular.
2. Note that the second-person plural is a lookalike form with the second-person plural indicative.

### Present Imperative Middle

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
τίθεσο	<i>place</i>	2 <sup>nd</sup> singular
τιθέσθω	<i>let him, her, or it place</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
τίθεσθε	<i>place</i>	2 <sup>nd</sup> plural
τιθέσθων	<i>let them place</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

### Present Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
τίθεσο	<i>be placed</i>	2 <sup>nd</sup> singular
τιθέσθω	<i>let him, her, or it be placed</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
τίθεσθε	<i>be placed</i>	2 <sup>nd</sup> plural
τιθέσθων	<i>let them be placed</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

**Aorist Imperative Active**

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
θές	<i>send</i>	2 <sup>nd</sup> singular
θέτω	<i>let him, her, or it send</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
θέτε	<i>send</i>	2 <sup>nd</sup> plural
θέντων	<i>let them give</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is the same ending as the second-person plural indicative ending.

**Aorist Imperative Middle**

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
θοῦ (θέο)	<i>send</i>	2 <sup>nd</sup> singular
θέσθω	<i>let him, her, or it send</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
θέσθε	<i>send</i>	2 <sup>nd</sup> plural
θέσθων	<i>let them send</i>	3 <sup>rd</sup> plural

1. Note the contraction in the second-person singular.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

**Aorist Imperative Passive**

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
τέθητι	<i>be sent</i>	2 <sup>nd</sup> singular
τεθήτω	<i>let him, her, or it be sent</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
τέθητε	<i>be sent</i>	2 <sup>nd</sup> plural
τεθέντων	<i>let them be sent</i>	3 <sup>rd</sup> plural

1. The aorist imperative passive uses regular ω-verb stems and endings.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

## The Conjugation of the Imperative of φημί

The principal parts are these:

φημί, φήσω, ἔφησα, -----, πέφαμαι, ἐφάθην *say, affirm, assert*

### Present Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
φάθι, φαθί	<i>say</i>	2 <sup>nd</sup> singular
φάτω	<i>let him, her, or it say</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
φάτε	<i>say</i>	2 <sup>nd</sup> plural
φάντων	<i>let them say</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

### Present Imperative Middle

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
φάσο	<i>say</i>	2 <sup>nd</sup> singular
φάσθω	<i>let him, her, or it say</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
φάσθε	<i>say</i>	2 <sup>nd</sup> plural
φάσθων	<i>let them say</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

### Present Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
φάσο	<i>be said</i>	2 <sup>nd</sup> singular
φάσθω	<i>let him, her, or it be said</i>	3 <sup>rd</sup> singular



Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> plural
φάσθε	<i>be said</i>	2 <sup>nd</sup> plural
φάσθων	<i>let them be said</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

### Aorist Imperative Active

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
φῆσον	<i>stand</i>	2 <sup>nd</sup> singular
φησάτω	<i>let him, her, or it stand</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
φῆσατε	<i>stand</i>	2 <sup>nd</sup> plural
φησάντων	<i>let them stand</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is the same ending as the second-person plural indicative ending.

### Aorist Imperative Middle

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
φῆσαι	<i>say</i>	2 <sup>nd</sup> singular
φησάσθω	<i>let him, her, or it say</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
φῆσασθε	<i>say</i>	2 <sup>nd</sup> plural
φησάσθων	<i>let them say</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is the same ending as the second-person plural indicative ending.

### Aorist Imperative Passive

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
φάθητι	<i>be said</i>	2 <sup>nd</sup> singular
φαθήτω	<i>let him, her, or it be said</i>	3 <sup>rd</sup> singular

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> plural
φάθητε	<i>be said</i>	2 <sup>nd</sup> plural
φαθέντων	<i>let them be said</i>	3 <sup>rd</sup> plural

1. The aorist imperative passive uses regular ω-verb stems and endings.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

## The Conjugation of the Imperative Mood of ω-Verbs

### Stems and Endings for the Imperative of ω-Verbs

Use the same stem as you would for the corresponding tense of the indicative. Add the following endings to the correct tense stem.

	Present Imperative Active		Present Imperative Middle and Passive	
	S	Pl	S	Pl
1st	---	---	---	---
2nd	-ε	-ετε	-ου (-εσο)	-εσθε
3rd	-ετω	-οντων	-εσθω	-εσθων

1. Note that there is no first-person imperative.
2. Note that the second-person plural is a lookalike form with the second-person plural indicative.

	First Aorist Imperative Active		First Aorist Imperative Middle	
	S	Pl	S	Pl
1st	---	---	---	---
2nd	-ου	-ατε	-αι	-ασθε
3rd	-ατω	-αντων	-ασθω	-ασθων

1. Note that there is no first-person imperative.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

	Second Aorist Imperative Active		Second Aorist Imperative Middle	
	S	Pl	S	Pl
1st	---	---	---	---
2nd	-ε	-ετε	-οῦ (-έσο)	-εσθε
3rd	-ετω	-οντων	-εσθω	-εσθων

1. Note that there is no first-person imperative.
2. Note that the second-person plural is the same ending as the second-person plural indicative ending.

#### Aorist Imperative Passive

	S	Pl
1st	---	---
2nd	-ηθι, ητι	-ητε
3rd	-ητω	-εντων

1. Note that there is no first-person imperative.
2. If the stem of the sixth principal part ends in a **φ**, **θ**, or **χ**, use **-ητι**. Otherwise use **-ηθι**: **παιδεύθητι**, **βλάβηθι**.
3. Note that the second-person plural is the same ending as the second-person plural indicative ending.

### The Conjugation of the Imperative of λέγω

The principal parts are these:

λέγω, λέξω, ἔλεξα, -----, λέλεγμαι, ἐλέχθην *say, tell, speak*

#### Present Imperative Active

Stem: λεγ-

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
λέγε	<i>tell</i>	2 <sup>nd</sup> singular
λεγέτω	<i>let him, her, or it tell</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
λέγετε	<i>tell</i>	2 <sup>nd</sup> plural
λεγόντων	<i>let them tell</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

### Present Imperative Middle

**Stem: λεγ-**

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
λέγου	<i>tell</i>	2 <sup>nd</sup> singular
λεγέσθω	<i>let him, her, or it tell</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
λέγεσθε	<i>tell</i>	2 <sup>nd</sup> plural
λεγέσθων	<i>let them tell</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

### Present Imperative Passive

**Stem: λεγ-**

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
λέγου	<i>be told</i>	2 <sup>nd</sup> singular
λεγέσθω	<i>let him, her, or it be told</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
λέγεσθε	<i>be told</i>	2 <sup>nd</sup> plural
λεγέσθων	<i>let them be told</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is a lookalike form with the second-person plural indicative.

### First Aorist Imperative Active

**Stem: λεξ-**

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
λέξον	<i>tell</i>	2 <sup>nd</sup> singular
λεξάτω	<i>let him, her, or it tell</i>	3 <sup>rd</sup> singular

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> plural
λέξατε	<i>tell</i>	2 <sup>nd</sup> plural
λεξάντων	<i>let them tell</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is the same ending as the second-person plural indicative ending.

### First Aorist Imperative Middle

**Stem:** λείξ-

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
λείξαι	<i>tell</i>	2 <sup>nd</sup> singular
λείξασθω	<i>let him, her, or it tell</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
λείξασθε	<i>tell</i>	2 <sup>nd</sup> plural
λείξασθων	<i>let them tell</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is the same ending as the second-person plural indicative ending.

### Aorist Imperative Passive

**Stem:** λείχθ-

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
λείχθητι	<i>be told</i>	2 <sup>nd</sup> singular
λείχθήτω	<i>let him, her, or it be told</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
λείχθητε	<i>be told</i>	2 <sup>nd</sup> plural
λείχθέντων	<i>let them be told</i>	3 <sup>rd</sup> plural

1. Note that the second-person plural is the same ending as the second-person plural indicative ending.

## The Conjugation of the Imperative of the Second Aorist εἶπον

The principal parts are these:

ἔπω\*, ἐρέω, εἶπον, εἶρηκα, εἶρημαι, ἐρρήθην *say, tell, speak*

### Second Aorist Imperative Active

**Stem:** εἶπ-

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
εἰπέ	<i>tell</i>	2 <sup>nd</sup> singular
εἰπέτω	<i>let him, her, or it tell</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
εἴπετε	<i>tell</i>	2 <sup>nd</sup> plural
εἰπόντων	<i>let them tell</i>	3 <sup>rd</sup> plural

1. Note the fixed accent on the ultima in εἰπέ.
2. Note that the second-person plural is a lookalike form with the second-person plural indicative.

### Second Aorist Imperative Middle

**Stem:** εἶπ-

Verb Form	English Equivalent	Person and Number
---	---	1 <sup>st</sup> singular
εἶποῦ	<i>tell</i>	2 <sup>nd</sup> singular
εἰπέσθω	<i>let him, her, or it tell</i>	3 <sup>rd</sup> singular
---	---	1 <sup>st</sup> plural
εἴπεσθε	<i>tell</i>	2 <sup>nd</sup> plural
εἰπέσθων	<i>let them tell</i>	3 <sup>rd</sup> plural

1. Note the fixed accent on the ultima in εἶποῦ.
2. Note that the second-person plural is a lookalike form with the second-person plural indicative.
3. Note that the translations for the aorist imperative are the same as they are for the present imperative. The difference is only in aspect. And so λέγε *say* has incomplete or imperfective aspect and λέξον *say* has complete or perfective aspect.

## Consonant Stems

If the fifth principal ends in one of these letters—(1) **π, β, φ (labials)**; (2) **κ, γ, χ (velars)**; (3) **τ, δ, θ (dentals), σ (sibilant)**—it is called a consonant stem. Note that most fifth principal parts end in a vowel, not a consonant. Remember that labials make use of the lips; velars the roof of the mouth; and dentals the tongue touching against the teeth. Sigma is called a sibilant because air is forced through the mouth.

**Perfect Indicative Middle and Passive.** The consonant from the stem interacts with the initial letter of the endings in the following ways:

(1) π, β, φ +		(2) κ, γ, χ +		(3) τ, δ, θ, σ +	
-μαι	= -μμαι	-μαι	= -γμαι	-μαι	= -σμαι
-σαι	= -ψαι	-σαι	= -ξαι	-σαι	= -σσαι
-ται	= -πται	-ται	= -κται	-ται	= -σται
-μεθα	= -μμεθα	-μεθα	= -γμεθα	-μεθα	= -σμεθα
-σθε	= -φθε	-σθε	= -χθε	-σθε	= -σθε
-----	= -----	-----	= -----	-----	= -----

**The Perfect Infinitive Middle and Passive.** The interactions of the consonants are these:

(1) π, β, φ +	(2) κ, γ, χ +	(3) τ, δ, θ, σ +
-σθαι = -φθαι	-σθαι = -χθαι	-σθαι = -σθαι

- Note that there is no third-person plural given. The form exists as a combination of the perfect participle + the third-person plural of **εἰμί: εἰσίν** for the perfect and **ἦσαν** for the pluperfect.

**Pluperfect Indicative Middle and Passive.** The consonant from the stem interacts with the initial letter of the ending in the following ways:

(1) π, β, φ +		(2) κ, γ, χ +		(3) τ, δ, θ, σ +	
-μην	= -μμην	-μην	= -γμην	-μην	= -σμην
-σο	= -ψο	-σο	= -ξο	-σο	= -σσο
-το	= -πτο	-το	= -κτο	-το	= -στο
-μεθα	= -μμεθα	-μεθα	= -γμεθα	-μεθα	= -σμεθα
-σθε	= -φθε	-σθε	= -χθε	-σθε	= -σθε
-----	= -----	-----	= -----	-----	= -----

1. Note that there is no third-person plural given. The form exists as a combination of the perfect participle + the third-person plural of **εἰμί**: **εἰσίν** for the perfect and **ἦσαν** for the pluperfect.

## Conjugation of the Perfect and Pluperfect of Consonant Stems

Below you see the endings put on three different verbs that have a fifth principal part that ends in a consonant instead of a vowel.

λείπω	φυλάττω	κελεύω
λέλειμμαι	πεφύλαγμαι	κεκέλευσμαι
λέλειψαι	πεφύλαξαι	κεκέλευσαι
λέλειπται	πεφύλακται	κεκέλευσται
λελείμμεθα	πεφυλάγμεθα	κεκελεύσμεθα
λέλειφθε	πεφύλαχθε	κεκέλευσθε
-----	-----	-----

The pluperfect is formed by adding the secondary middle passive endings on in accordance with the chart above.

λείπω	φυλάττω	κελεύω
ἐλελείμμην	ἐπεφυλάγμην	ἐκεκέλευσμην
ἐλέλειψο	ἐπεφύλαξο	ἐκεκέλευσο
ἐλέλειπτο	ἐπεφύλακτο	ἐκεκέλευστο
ἐλελείμμεθα	ἐπεφυλάγμεθα	ἐκεκελεύσμεθα
ἐλέλειφθε	ἐπεφυλάχθε	ἐκεκέλευσθε
-----	-----	-----

**The Perfect Infinitive Middle and Passive** is formed by adding the secondary middle passive endings on in accordance with the chart below:

(1) π, β, φ +	(2) κ, γ, χ +	(3) τ, δ, θ, σ +
-σθαι = -φθαι	-σθαι = -χθαι	-σθαι = -σθαι
λελεῖφθαι	πεφυλάχθαι	κεκελεῦσθαι

## Review of Contract Verbs

Remember that some verbs in principal parts I and II have a stem ending in **-ε**, **-α**, **-ο**. This stem vowel can remain uncontracted with the ending, or can contract. If contraction occurs, the vowels combine like so:



**Epsilon Contracts: ἀγγέλλω, ἀγγελέω; ἀδικέω; ποιέω**

ε + ε	>	ει	ε + ο	>	ου
ε + ει	>	ει	ε + οι	>	οι
ε + η	>	η	ε + ου	>	ου
ε + η	>	η	ε + ω	>	ω

1. Note that when epsilon **ε**- contracts with an ending that includes a long vowel or diphthong, the contraction is the same as the original long vowel or diphthong of the ending.

**Alpha Contracts: ἐλαύνω, ἐλάω; ἐάω; ἐρωτάω**

α + ε	>	ᾱ	α + ο	>	ω
α + ει	>	ᾱ	α + οι	>	ῶ
α + η	>	ᾱ	α + ου	>	ω
α + η	>	ᾱ	α + ω	>	ω

1. Note that when alpha **α**- contracts with an ending that includes an epsilon or eta, the contraction is a long alpha, and if an iota is present it is a subscript. When alpha **α**- contracts with an ending that includes an o-micron or o-mega, the contraction is an omega, and if an iota is present it is a subscript.

**Omicron Contracts: ἀξιόω; δηλόω**

ο + ε	>	ου	ο + ο	>	ου
ο + ει	>	οι	ο + οι	>	οι
ο + η	>	ω	ο + ου	>	ου
ο + η	>	οι	ο + ω	>	ω

1. Note that when o-micron **ο**- contracts with a short vowel, the contraction is the diphthong **-ου**. When o-micron **ο**- contracts with an ending that includes an iota or iota subscript, the contraction is **-οι**. When o-micron **ο**- contracts with an ending that includes a long vowel with no iota subscript, the ending is **-ω**. When o-micron **ο**- contracts with **-ου**, the contraction is the same as the original long vowel or diphthong **-ου**.

**Contraction Chart**

The elementary textbook, *Reading Greek*, uses this chart. You may find it helpful. Note that it includes more contractions than those shown above. The **stem vowel** is in black. The **ending vowel** is in red and the **contracted vowel** is in blue.

Stem Vowel	Ending Vowel										
	-α	-ε	-ει	-ι	-η	-η	-ο	-ου	-οι	-ω	-ω
α-	ᾱ	ᾱ	ῃ	αι	ᾱ	ῃ	ω	ω	ω	ω	ω
ε-	η	ει	ει	ει	η	η	ου	ω	ω	ω	ω
ο-	ω	ου	οι	οι	ω	οι	ου	ου	οι	ω	ω

## Non-Contract Verbs and Contract Verbs

Note the similarities and differences among the forms and accents.

### Singular

1 <sup>st</sup>	βαίνω	ποιέω (ποιῶ)	έλάω (έλῶ)	δηλόω (δηλῶ)
2 <sup>nd</sup>	βαίνεις	ποιέεις (ποιεῖς)	έλάεις (έλᾱς)	δηλόεις (δηλοῖς)
3 <sup>rd</sup>	βαίνει	ποιέει (ποιεῖ)	έλάει (έλᾱ)	δηλόει (δηλοῖ)

### Plural

1 <sup>st</sup>	βαίνομεν	ποιέομεν (ποιοῦμεν)	έλάομεν (έλῶμεν)	δηλόομεν (δηλοῦμεν)
2 <sup>nd</sup>	βαίνετε	ποιέετε (ποιεῖτε)	έλάετε (έλᾱτε)	δηλόετε (δηλοῦτε)
3 <sup>rd</sup>	βαίνουνσι	ποιέουσι (ποιοῦσι)	έλάουσι (έλῶσι)	δηλόουσι (δηλοῦσι)

### Singular

1 <sup>st</sup>	βαίνομαι	ποιέομαι (ποιοῦμαι)	έλάομαι (έλῶμαι)	δηλόομαι (δηλοῦμαι)
2 <sup>nd</sup>	βαίνει, βαινη	ποιέει (ποιεῖ) ποιέη (ποιῇ)	έλάει (έλᾱ) έλάη (έλᾱ)	δηλόει (δηλοῖ) δηλόη (δηλοῖ)
3 <sup>rd</sup>	βαίνεται	ποιέεται (ποιεῖται)	έλάεται (έλᾱται)	δηλόεται (δηλοῦται)

### Plural

1 <sup>st</sup>	βαινόμεθα	ποιεόμεθα (ποιοῦμεθα)	έλαόμεθα (έλῶμεθα)	δηλόόμεθα (δηλοῦμεθα)
2 <sup>nd</sup>	βαίνεσθε	ποιέεσθε (ποιεῖσθε)	έλάεσθε (έλᾱσθε)	δηλόεσθε (δηλοῦσθε)
3 <sup>rd</sup>	βαίνονται	ποιέονται (ποιοῦνται)	έλάνονται (έλῶνται)	δηλόονται (δηλοῦνται)

Remember that to contract correctly, accent the uncontracted form of the verb and then contract. The accent never moves from the contracted vowel, thus ποιέω becomes ποιῶ not ποίω, and ποιέομεν becomes ποιῶμεν not ποίουμεν.

**Epiktetos, Ἐπίκτητος from Hierapolis c. 50–135 CE.** Born into slavery, Epiktetos was a Greek Stoic philosopher, whose writings survive because his pupil Arrian wrote them down in his *Discourses* and *Enkheiridion*. Epiktetos taught that we have control over nothing in this world except for our own minds.

## Module 32 Practice Translating the Imperative Mood

Translate the below sentences, adapted from a variety of Ancient Greek writers. To come to an accurate understanding of the sentences, use your knowledge of endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. After you finish translating each sentence, check your understanding with the **Answer Key**. After you have read through all the sentences once, read them again two more times. In each subsequent reading your understanding will improve.

1. μὴ πᾶσι πίστευε (Thales of Miletos, Θαλῆς ὁ Μιλήσιος, c. 624 BCE, philosopher).
2. φίλων παρόντων καὶ ἀπόντων μίμνησκε (Thales of Miletos, Θαλῆς ὁ Μιλήσιος, c. 624 BCE, philosopher and one of the seven sages of Ancient Greece).
3. μὴ ψεύδου, ἀλλ' ἀλήθευε (Solon, Σόλων ὁ Ἀθηναῖος, c. 630–c. 560 BC, poet, statesperson, and one of the seven sages of Ancient Greece).
4. τῷ δυστυχῶντι μὴ ἐπιγέλα (Kheilon, Χείλων ὁ Λακεδαιμόνιος, c. 550, poet, statesperson, and one of the seven sages of Ancient Greece).
5. τὸν εὐτυχεῖν δοκοῦντα μὴ ζήλου πρὶν ἂν θανόντ' ἴδῃς (Euripides of Athens, Εὐριπίδης ὁ Ἀθηναῖος, c. 480–406 BCE, playwright).
6. βληθήτω κύβος (Julius Caesar, 100–44 BCE, Roman author and general).
7. διαίρει καὶ βασίλευε.
8. ἀπὸ τοῦ ἡλίου μετástηθι (Diogenes the Cynic of Sinope, Διογένης ὁ Κυνικός, Σινώπη, c. 412–323 BCE, cynic philosopher).
9. γνῶθι σεαυτόν (Inscription on the temple of Apollo, Delphi).
10. μνησθαι τῶν Ἀθηναίων (Persian slave to Dareios).

11. δός μοι ποῦ στῶ\* καὶ τὴν γῆν κινήσω (Arkhimedes of Syracuse, Ἀρχιμήδης ὁ Συρακόσιος, c. 287–c. 212 BCE, mathematician). \*ποῦ στῶ *a place to stand*
12. μηδὲν ἄγαν ποίει (Inscription on the temple of Apollo, Delphi with ποίει added).
13. ξένος ὢν, ἀκολουθεῖ τοῖς ἐπιχωρίοις νόμοις (Menandros (Menander) of Athens, Μένανδρος ὁ Ἀθηναῖος, c. 342–290 BCE, playwright).
14. πάντοτε ζῆται τὴν ἀλήθειαν.
15. σπεῦδε βραδέως.
16. ἀπόδοτε τὰ Καίσαρος Καίσαρι καὶ τὰ τοῦ θεοῦ τῷ θεῷ (Jesus).
17. ὦ ξεῖν', ἀγγέλλειν Λακεδαιμονίοις ὅτι τῇδε κείμεθα τοῖς κείνων ῥήμασι πειθόμενοι (Simonides, Σιμωνίδης ὁ Κεῖος, c. 556–468 BCE, poet).
18. τίς εἶναι θέλεις, σαυτῷ πρῶτον εἰπέ· εἴθ' οὕτως ποίει ἃ ποιεῖς (Epiktetos, Ἐπίκτητος from Hierapolis, c. 50–135 CE, philosopher).
19. εἰ βούλει ἄλυπον βίον ζῆν, τὰ μέλλοντα συμβαίνειν ὥς ἤδη συμβεβηκότα λογίζου (Epiktetos, Ἐπίκτητος from Hierapolis, c. 50–135 CE, philosopher).
20. σεαυτοῦ κράττε, εἰ θέλεις εἶναι ἐλεύθερος (Epiktetos, Ἐπίκτητος from Hierapolis, c. 50–135 CE, philosopher).
21. φρόντιζε τάδε· τετραχῶς αἱ φαντασίαι γίνονται ἡμῖν. ἡ γὰρ ἔστι τινὰ καὶ οὕτως φαίνεται ἡ ἔστι καὶ οὐ φαίνεται ἡ οὐκ ἔστι καὶ φαίνεται ἡ οὐκ ὄντα οὐδὲ φαίνεται ὅτι ἔστιν (Epiktetos, Ἐπίκτητος from Hierapolis, c. 50–135 CE, philosopher).

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἄγαν *too much, in excess*

\*ἀγγέλλω *announce, bear a message, report*

ἀκολουθέω *follow + dat.*

ἀληθεύω *tell the truth*

\*ἀποδίδωμι: *give back; allow, permit; pay; (mid.) sell*

\*βάλλω *throw; hit*

ζῆν < ζάω

ζητέω *seek*

ἴδης *you see*

\*κινέω *move; set in motion; urge on*

λογίζομαι *think, consider, calculate*

μεθίστημι *place in another way, change, change one's position*

* <b>βασιλεύω</b> <i>be king, rule, reign</i> + gen.	<b>μυμνήσκω</b> <i>remember</i> + gen.
<b>βληθήτω</b> < <b>βάλλω</b>	<b>μνήσαι</b> < <b>μυμνήσκω</b>
<b>βραδέως</b> <i>slowly</i>	<b>πάντοτε</b> <i>at all times, always</i>
<b>γνώθι</b> < <b>γινώσκω</b>	<b>πιστεύω</b> <i>trust, believe, rely on</i> + dat.
<b>διαιρέω</b> <i>divide, separate</i>	<b>ῥῆμα, ῥήματος τό</b> <i>word, saying, verb</i>
<b>δός</b> < <b>δίδωμι</b>	<b>σπεύδω</b> <i>hasten</i>
<b>εἰπέ</b> < <b>λέγω</b>	<b>τετραχῶς</b> <i>in four ways</i>
<b>ἐπιγελάω</b> <i>laugh at</i> + dat.	<b>τῇδε</b> <i>here</i>
<b>ἐντυχέω</b> <i>be fortunate</i>	<b>φροντίζω</b> <i>think, consider, reflect, take thought; worry</i>
<b>ζηλώω</b> <i>vie with, emulate; envy; admire, praise</i> 'x' in acc. <i>because of</i> 'y' in gen.	<b>ψεύδω</b> <i>lie</i>

## Adjectives and Nouns and Pronouns

<b>ἀλήθειαν</b> < <b>ἀληθής</b>	<b>κύβος, -ου ὁ</b> <i>die, cubical die</i>
<b>ἄλυπος, -ον</b> <i>without pain</i>	<b>Λακεδαιμόνιος, -ᾱ, -ον</b> <i>Lakedaimonian, Spartan</i>
<b>ἀπόντες, ἀπόντων οἱ</b> <i>absent</i>	<b>μέλλοντα, μελλόντων τά</b> <i>being about to</i>
<b>δοκῶν, δοκοῦντος ὁ</b> <i>seeming</i>	<b>ξένος (ξεῖνος), -η, -ον</b> <i>foreign, strange; (n.) guest-friend, host, stranger</i>
<b>δυστυχῶν, δυστυχοῦντος ὁ</b> <i>unlucky</i>	<b>παρόντες, παρόντων οἱ</b> <i>present</i>
<b>*ἐλεύθερος, -ᾱ, -ον (-ος, -ον)</b> <i>free, independent</i> + gen.	<b>πειθόμενοι, πειθομένων οἱ</b> <i>obedient</i> + dat.
<b>ἐπιχώριος, -ᾱ, -ον (-ος, -ον)</b> <i>in or of the country, local, native</i>	<b>σεαυτοῦ, -ῆς, -ου</b> <i>yourself</i>
<b>*ἥλιος, -ου ὁ</b> <i>sun</i>	<b>συμβεβηκότα, συμβεβηκότων τά</b> <i>having occurred</i>
<b>θανῶν, θανόντος ὁ</b> <i>dead</i>	<b>φαντασία, -ας ἡ</b> <i>appearing, appearance, perception</i>
<b>Καῖσαρ, Καίσαρος ὁ</b> <i>Kaisar (Caesar), king</i>	<b>ὢν, ὄντος ὁ</b> <i>being</i>

## Enclitics

Enclitics are one or two syllable words that cohere closely in pronunciation with the word which precedes them and can modify the word that precedes them. The accent of the preceding word is often affected by the enclitic. The accent of both the preceding word and the enclitic is determined by the rules below.

Enclitics include the following:

the adverb γε

the conjunction τε

the emphatic suffix -περ

the indefinite adverbs ποθέν, ποι, ποτέ, πού, πως, τοι

the indefinite pronoun and adjective τις, τι

the personal pronouns μου, μοι, με; σου, σοι, σε

the present indicative active of εἰμί and φημί (except for the second-person singular forms εἶ and φής)

(υ equals ultima; ω equals penult; α equals antepenult; η equals monosyllabic enclitic; η-η equals disyllabic enclitic)

1. A word with an acute accent on the ultima does not change its accent to a grave when followed by an enclitic.

α-ω-ύ + η

α-ω-ύ + η-η

2. A word with an acute accent on the penult, followed by an enclitic, does not alter its accent on the penult.

If the enclitic is monosyllabic, it has no accent.

α-ώ-υ + η

If the enclitic is disyllabic, the enclitic takes an accent on the ultima: acute on a short vowel, circumflex on a long vowel *or* diphthong.

α-ώ-υ + η-ή

α-ώ-υ + η-ῆ

3. A word with an acute accent on the antepenult, followed by an enclitic, retains its accent and also receives an additional acute accent on the ultima. The enclitic does not take an accent.

ά-ω-ύ + η

ά-ω-ύ + η-η

4. A word with a circumflex on the ultima, followed by an enclitic, retains its accent. The enclitic does not take an accent.

α-ω-ῶ + η

α-ω-ῶ + η-η

5. A word with a circumflex on the penult, followed by an enclitic, retains its accent and also receives an additional acute accent on the ultima. The enclitic does not take an accent.

α-ῶ-ύ + η

α-ῶ-ύ + η-η

6. When a proclitic is followed by an enclitic *or* a series of enclitics, the proclitic takes an acute accent. The enclitic does not take an accent:.

εἴ τι

ὅ γε

7. If two *or* more enclitics follow each other, each enclitic except the last one receives an acute accent. The accent is on the ultima of disyllabic enclitics.

εἴ τινές ποτέ τί φασιν.

## Module 32 Practice Accenting Enclitics

Accent the following:

1. Κᾶρες εἰσι
2. ἄλλαι τε
3. συνέβαλον τε
4. ἐπιούσι τε
5. πρήγματα τινες
6. ὁδῶ σφεα
7. ἡ γε
8. εἰ νυν
9. ἄλλου ἐστι

Check your answers in the **Answer Key**.

## Module 32 Practice Translating

Translate the sentences below, which have been adapted from Euripides' *Alkestis* (Ἀλκηστις 371-94). As you read, be sensitive to the comic possibilities of the dialogue. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

Ἄλκηστις

ὦ παῖδες, αὐτοὶ δὴ τάδ' εἰσηκούσατε  
πατρός λέγοντος μὴ γαμεῖν ἄλλην ποτὲ  
γυναικί· ἐφ' ὑμῖν μὴδ' ἀτιμάσειν ἐμέ.

Ἄδμητος

καὶ νῦν γέ φημι καὶ τελευτήσω τάδε.

Ἄλκηστις

ἐπὶ τοῖσδε παῖδας χειρὸς ἐξ ἐμῆς δέχου.

Ἄδμητος

δέχομαι φίλον γε δῶρον ἐκ φίλης χειρός.

Ἄλκηστις

σύ νυν γενοῦ τοῖσδ' ἀντ' ἐμοῦ μήτηρ τέκνους.

Ἄδμητος

πολλή μ' ἔχει ἀνάγκη καὶ τέκνα σοῦ γ' ἀπεστερημένα.

Ἄλκηστις

ὦ τέκν', ὅτε ζῆν χρῆν μ', ἀπέρχομαι κάτω.

Ἄδμητος

οἴμοι, τί δράσω δῆτα σοῦ μονούμενος;

Ἄλκηστις

χρόνος μαλάξει σ'· οὐδέν ἐσθ' ὁ κατθανών.

Ἄδμητος

ἄγου με σὺν σοί, πρὸς θεῶν, ἄγου κάτω.

Ἄλκηστις

ἀρκοῦμεν ἡμεῖς οἱ προθυήσκοντες σοῦ.

Ἄδμητος

ὦ δαῖμον, οἷας συζύγου μ' ἀποστερεῖς;



**Ἄλκηστις**

καὶ μὴν σκοτεινὸν ὄμμα μου βαρύνεται.

**Ἄδμητος**

ἀπωλόμην ἄρ', εἴ με δὴ λείψεις, γύναι.

**Ἄλκηστις**

ὥς οὐκέτ' οὔσαν οὐδὲν λέγεις ἐμέ.

**Ἄδμητος**

ὄρθου πρόσωπον, κελεύω μὴ λιπεῖν παῖδας σοῦ.

**Ἄλκηστις**

οὐ δῆθ' ἐκοῦσά γ'· ἀλλὰ χαίρετ', ὦ τέκνα.

**Ἄδμητος**

βλέψον πρὸς αὐτοῦς, βλέψον.

**Ἄλκηστις**

οὐδέν εἰμ' ἔτι.

**Ἄδμητος**

τί δρῶς; προλείπεις;

**Ἄλκηστις**

χαῖρ'.

**Ἄδμητος**

ἀπωλόμην τάλας.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀπέρχομαι &lt; ἔρχομαι

ἀποστερέω *rob, deprive; detach, withdraw*ἄρκέω *ward off; be sufficient*ἀτιμάζω *fail to honor; slight; dishonor*βαρύνω *weigh down, oppress by weight, depress*\*βλέπω *see, look at*γαμέω *marry*

εἰσηκούσατε &lt; ἀκούω

ζάω (*inf. = ζῆν*) *live*κάτω *below, downwards*\*λείπω *leave, quit*μᾶλάσσω *make soft*οἶμοι (*interjection*) *alas! oh dear!*ὀρθόω *set straight*

**\*δέχομαι** *take, accept, receive; welcome; meet, encounter; undertake + inf.*

**δήτα** *then, indeed*

**\*δράω** *do, act*

**προλείπω** *go forth and leave, leave behind, forsake, abandon*

**\*τελευτάω** *finish; die; bring about*

**\*χαίρω** *rejoice in, take pleasure in, enjoy + dat. or + participle; be unpunished, be safe and sound; hail or farewell*

## Adjectives and Nouns and Pronouns

**ἀπεστερημένα, ἀπεστερημένων**  
**τά** *deprived of*

**δῶρον, δώρου τό** *gift, bribe*

**έκοῦσα, εκούσης ή** *willing*

**καθανών, καθανόντος ό**  
*dying, having perished*

**λέγων, λέγοντος ό** *saying*

**μονούμενος, -μένου ό** *made single, left alone, forsaken*

**όμμα, όμματος τό** *eye*

**οὔσα, οὔσας ή** *being*

**προθνήσκοντες,**  
**προθνήσκόντων οι** *dying before, dying for*

**\*πρόσωπον, προσώπου τό** *face, mask, person*

**σκοτεινός, -όν** *dark*

**σύζυγος, -ον** *yoked together, paired; (n.) spouse*

**τάλας, τάλαινα, τάλαν**  
*wretched, unhappy*

**\*τέκνον, τέκνου τό** *child*

## Module 32 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words: adjectives, adverbs, conjunctions, interjections, nouns and pronouns, prepositions, and verbs. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For interjections, identify them. For nouns and pronouns, give case and function. If an object, state

of what. For prepositional phrases, give the preposition and the preposition's object. For verbs, give person, number, tense, mood, and voice. When parsing, remember to use the **Case and Function Chart** found in the back of the book.

εἰ βούλει ἄλυπον βίον ζῆν, τὰ μέλλοντα συμβαίνειν ὡς ἤδη συμβεβηκότα λογίζου.

Check your answers with those in the **Answer Key**.

## Module 32 Top 251–550 Vocabulary to be Memorized

### Adverbs and Verbs

ἀναιρέω, ἀναιρήσω, ἀνεῖλον, ἀνήρηκα, ἀνήρημαι, ἀνηρέθην *take up, pick up; make away with, destroy, kill; appoint, ordain; answer, give a response*

εἴτα *then, next, accordingly, therefore*

ἐνταῦθα (ἐνθαῦτα) *here, there, then*

κρίνω, κρινέω, ἔκρινα, κέκρικα, κέκριμαι, ἐκρίθην *judge, decide, pick out, separate*

πίνω, πίομαι or πίομαι, ἔπιον, πέπωκα, -----, ἐπόθην *drink*

σώζω, σώσω, ἔσωσα, σέσωκα, σέσωμαι or σέσωσμαι, ἐσώθην *save, keep*

### Nouns

αἷμα, αἵματος τό *blood*

κόσμος, κόσμου ὁ *world, universe; order; ornament, decoration*

νύξ, νυκτός ἡ *night*

πρέσβυς, πρέσβευς (-εως) ὁ *old man, elder; ambassador, envoy*

## Module 32 Reading Morphologically by James Patterson

### The Accusative Plural, Feminine, and Masculine

There is one marker for the accusative plural of feminine and masculine nouns, /Νς.

Remember that /Ν is the marker of the accusative singular for feminine and masculine nouns. It is a vocalic nu sound and is not a letter in the Greek alphabet.

After a vowel,  $\aleph$  is written and pronounced  $\nu$ . After a consonant,  $\aleph$  is written and pronounced  $\alpha$ .

$\aleph > \nu$ , after a vowel

$\aleph > \alpha$ , after a consonant

Thus the accusative plural is either **- $\nu\varsigma$**  or **- $\alpha\varsigma$** . Consider these examples:

ἀνδριάντ/ $\aleph\varsigma$	>	ἀνδριάντας	<i>statues</i>
φῶρ/ $\aleph\varsigma$	>	φῶρας	<i>thieves</i>
οἰκία/ $\aleph\varsigma$	>	οἰκίανς > οἰκία_ς > οἰκίας	<i>houses</i>
λόγο / $\aleph\varsigma$	>	λόγονς > λόγο_ς > λόγους	<i>statements</i>
πόλι/ $\aleph\varsigma$	>	πόλινς > πόλι_ς > πόλινς	<i>city-states</i>

We will see that Attic acts as if the base for πόλι/ is πόλε/ outside the nominative and accusative singular. So in Attic the accusative plural is πόλε/νς > πόλε\_ς > πόλεις.

When  $\nu$  is followed by  $\sigma$ , a conflict of sounds results. In nouns and adjectives,  $\nu$  drops out (the reverse happens in verbs). A letter that has dropped out is represented by  $\_$ . The vowel preceding the sigma stretches, called vowel stretching, to fill the gap left by the loss of  $\nu$ . Vowels stretch in this way:

$\alpha > \bar{\alpha}$

$\epsilon > \epsilon\iota$

$\iota > \bar{\iota}$

$ο > ου$

$\upsilon > \bar{\upsilon}$

Review the nominative and accusative singular and plural endings for Noun Sets 1-10. As you review them, apply your new understanding of bases and markers to each.

### The Nominative and Accusative Singular and Plural, Neuter Nouns

The neuter gender is used for animals, inanimate objects, and occasionally humans. Neuter nouns occur in the second and third declensions. When they are the subject of a verb, neuter nouns, both singular and plural, take a third person singular verb.

These two rules always apply.

1. The nominative and accusative of the same number are always the same.
2. The marker of the nominative plural is always /α/. In the Attic dialect, however, this standard /α/ marker may be obscured by contraction (for instance ὄρεσ/α > ὄρεα [Ionic] but ὄρη [Attic] *mountains*).

## Second Declension Neuter Nouns

The bases for neuter nouns of the second declension end in -ο/. The marker for the nominative and accusative singular is /ν/. The marker for the nominative and accusative plural is /α/.

Nominative and Accusative Singular:	τέκνο/ν > τέκνον	<i>child</i>
Nominative and Accusative Plural:	τέκνο/α > τέκνα	<i>children</i>

Note that the connective vowel ο is not present in the nominative and accusative plural.

## Third Declension Neuter Nouns

The marker for the nominative and accusative singular is /θ/ and the marker for the nominative and accusative plural is /α/:

πῦρ/θ >	πῦρ	<i>fire</i>
πῦρ/α >	πῦρα	<i>fires</i>

Greek words can only end in vowels, the glides ι and υ, and the consonants ν, ρ, and σ (including ξ and ψ). If a Greek word does not end in a vowel or in one of these consonants, then the consonant drops until a vowel or one of these consonants is reached:

θαύματ/θ >	θαῦμα	<i>amazement</i>
γάλακτ/θ >	γάλα	<i>milk</i>

## Third Declension Neuter Nouns of the ὄρεσ/-Type

Third declension neuter nouns of the ὄρεσ/-type mark the nominative and accusative singular by switching the vowel grade of the base from -εσ/ to -ος/. So ὄρεσ/ becomes ὄρος, *mountain*. The nominative and accusative plural is marked by /α/: ὄρεσ/α > ὄρεσα > ὄρεα (intervocalic sigma drops). In Attic, ὄρεα contracts to ὄρη, obscuring the case

marker /α/. Neuter nouns of this type are typically of two (rarely three) syllables with the accent on the first syllable and a base ending in **ες/**:

ἄγγεσ/ >	ἄγγος	<i>jar</i>
γένεσ/ >	γένος	<i>family</i>
ἔθνεσ/ >	ἔθνος	<i>group of people</i>
ἔτεσ/ >	ἔτος	<i>year</i>
εὐρεσ/ >	εὖρος	<i>width</i>
ἥθεσ/ >	ῆθος	<i>custom, character</i>
μέρεσ/ >	μέρος	<i>part</i>
μέγαθεσ/ >	μέγαθος	<i>magnitude</i>
μήκεσ/ >	μῆκος	<i>height</i>
ὄρεσ/ >	ὄρος	<i>mountain</i>
τείχεσ/ >	τεῖχος	<i>wall</i>
τέλεσ/ >	τέλος	<i>end, military unit</i>

Beware! These neuter nouns have a nominative and accusative singular ending that looks the same as the nominative singular of second declension masculine nouns, namely **-ος**. However, they belong to the third declension, not the second.

## Module 32 A Synopsis of the Verb

Much of the information in *Greek II: A 21<sup>st</sup>-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of **θύω (ϋ)**, **θύσω**, **ἔθϋσα**, **τέθυκα**, **τέθυμαι**, **ἐτύθην** *sacrifice*. The finite forms are all in the second-person singular.

	Active	Middle	Passive
<b>Present Ind.</b>	θύεις	θύει, θύη	θύει, θύη
<b>Imperfect Ind.</b>	ἔθϋες	ἐθύου	ἐθύου
<b>Future Ind.</b>	θύσεις	θύσει, θύση	τυθήσει, -η
<b>Aorist Ind.</b>	ἔθϋσας	ἐθύσω	ἐτύθης
<b>Perfect Ind.</b>	τέθυκας	τέθυσαι	τέθυσαι

<b>Pluperf. Ind.</b>	ἔτεθύκης	ἔτέθυσσο	ἔτέθυσσο
<b>Pres. Imper.</b>	θῦε	θύου	θύου
<b>Aor. Imper.</b>	θῦσον	θῦσαι	τύθητι
<b>Present Inf.</b>	θύειν	θύεσθαι	θύεσθαι
<b>Future Inf.</b>	θύσειν	θύσεσθαι	τυθήσεσθαι
<b>Aorist Inf.</b>	θῦσαι	θύσασθαι	τυθήναι
<b>Perfect Inf.</b>	τεθυκέναι	τεθύσθαι	τεθύσθαι

1. Note that there are fixed accents on the aorist infinitive, active and passive, and on the perfect infinitives, active, middle, and passive.

It is a good idea to do a synopsis as many times each week as you can. As you complete them, be sure to switch up verbs and to change person and numbers. Also make sure that you are writing down the forms from memory.





## Module 33

# The Present, Future, and Aorist Active Participle · The Attributive Participle · The Future Participle of Purpose · The Genitive Absolute

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## Module 33 Summary

In this module you learn the stems and endings for the present, future, and aorist active participles for μι-verbs (εἰμί, εἶμι, δίδωμι, ἵστημι, τίθημι) and ω-verbs. You learn the definition of an attributive participle and how future participles show purpose. You learn the genitive absolute construction.

## The Participle

Participles are adjectives with verbal qualities. Remember that adjectives are one of the eight parts of speech. In Ancient Greek, adverbs (1), conjunctions (2), interjections (3), and prepositions<sup>1</sup> (4) function just like their English counterparts. The Greek adjective (5) differs from the English adjective because it has endings and agrees in gender, case, and number with the noun or pronoun it modifies. Greek nouns (6), pronouns (7), and verbs (8) differ from their English counterparts in this fundamental way: they use endings to create meaning in a way that English does not.

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1 Remember that the Greek preposition takes a noun or pronoun object, and that several functions that are served by prepositions in English are served by cases in Greek.

As an adjective, a participle must modify a noun or pronoun. Like adjectives, participles may also function substantively as nouns. If you remember these key pieces of information when reading and translating, you will not struggle to understand how any participle in any context functions.

As a verb, a participle has an additional level of complexity that other adjectives do not. It has tense-aspect, it has voice, and it can take adverbial modifiers and direct and indirect objects.

Participles may be classed as serving four types of functions—attributive, circumstantial, substantive, and supplementary.<sup>2</sup> The future participle of purpose and the genitive absolute, both learned in this module, are classed as circumstantial participles.

## Tense-Aspect

Remember that time (tense) refers to the past, present, and future and can be absolute to the time of speaking, or relative to the matrix (head or main) verb or some other fixed point. Aspect refers to whether an action is incomplete (imperfective), complete (perfective), or in a state (stative). The present tense stem, which is used to form the present and imperfect tenses, communicates an incomplete action. The beginnings and ends of the action are undefined. Thus, the tense-aspect for the present is present ongoing or repeated, and the tense-aspect for the imperfect is past ongoing or repeated (imperfective). The aorist tense stem communicates a completed action as a single whole. The boundaries of the action's beginning and end define the action as complete (perfective). The tense-aspect of the perfect, pluperfect, and future perfect (not covered in this text due to its rarity) have a completed state that results from a previous completed action or have a completed state (stative) whose effects are still relevant. The future tense stems have a temporal value but no aspect, showing no distinction between the imperfective (incomplete) and perfective (complete) aspect (CGCG 33.4-6).

**Lucian of Samosata c. 125 CE.** Born on the banks of the upper Euphrates River, Lucian was an Assyrian who wrote in ancient Greek but whose native language was probably Syriac, a dialect of Aramaic. What we know of Lucian comes from his own works. He was a satirist and rhetorician. He ridiculed hypocrisy, pedantry, religion, and superstition. Educated in Ionia, he lived in Athens for approximately ten years during which time it is surmised that he wrote many of his works. Of the over eighty writings attributed to him, Part II of this textbook series offers excerpts from *A True Story*, Ἀληθῆ διηγήματα; *Dialogue of the Courtesans*, Ἑταιρικοὶ Διάλογοι; *Zeus the Tragedian*, Ζεὺς Τραγῳδός; *The Lover*

2 In CGCG (52) the attributive and substantive participles are classed together, thus giving three types: attributive/substantive, circumstantial, and supplementary.

of *Lies*, Φιλοψευδής; and *The Ass*, ὁ ὄνος, though it is not certain whether Lucian is the author of this last work. In his own day Lucian was very popular. Today his writings continue to exert influence.

### Tense-Aspect Examples

Consider these examples taken from Lucian's *The Ass*.

**Present Participle and Simultaneity.** The present participle expresses an ongoing action **simultaneous** with the matrix (head or main) verb.

τῷ ξύλῳ **τυπτόμενος** κρούω τὴν ὀπλὴν περὶ πέτραν ὀξεῖαν.

*Being beaten by a club, I strike my hoof on a sharp rock.*

**Aorist Participle and Anteriority.** The aorist participle commonly expresses a perfective action **anterior** to that of the matrix (head or main) verb.

τὰ μὲν σκεύη τῶν ἡμετέρων ὥμων **ἀφελόντες** εὖ κατέθηκαν.

*Removing the bags from my haunches, they stowed them carefully away.*

**Aorist Participle and Coincidence.** The aorist participle may also refer to an action or state of being that coincides with the matrix (head or main) verb.

ἐγὼ δὲ καὶ τοὺς φονεῖς τοὺς ἐμαντοῦ **φευξόμενος** καὶ πολλὴν ἐπικουρίαν καὶ θεραπείαν ἐκ τῆς ἀνασωθείσης ἐμοὶ κόρης ἐλπίζων ἔθεον τοῦ τραύματος **ἀμελήσας**.

*To escape my murderers and with the hope that I would receive much aid and care from the damsel I saved, I ran **with no regard** for my wound.*

**Perfect Participle and Stasis.** The perfect participle usually refers to a state (lasting effects) that is **simultaneous** with the matrix (head or main) verb.

ἰδοῦσα γραῦν δίκην Δίρκης ἐξ ὄνου **ἡμμένην** τολμᾷ τόλμημα γενναῖον καὶ ἄξιον **ἀπονενοημένου** νεανίσκου.

*Seeing the old lady **joined** to the ass, just as Dirke had been, she took a risk, both courageous and worthy of a youth who **had lost all sense**.*

**Future Participle and Posteriority.** The future participle has relative-tense, indicating an action **posterior** to the matrix (head or main) verb.

ἐγὼ δὲ καὶ τοὺς φονεῖς τοὺς ἐμαντοῦ **φευξόμενος** καὶ πολλὴν ἐπικουρίαν καὶ θεραπείαν ἐκ τῆς ἀνασωθείσης ἐμοὶ κόρης ἐλπίζων ἔθεον τοῦ τραύματος ἀμελήσας.

*To **escape** my murderers and with the hope that I would receive much aid and care from the damsel I saved, I ran with no regard for my wound.*

For a thorough presentation of the tense-aspect of participles, see CGCG 52.4-.6.

## The English Participle in -ing

The English participle in **-ing** commonly occurs. Since a participle must modify a noun or pronoun, do not confuse the **adjective -ing** form—**skiing** down the hill, he fell—with the **noun -ing** form—**skiing** downhill is fun. In the first, **skiing** modifies the pronoun **he**. In the second, **skiing** is a verbal noun and functions as the subject. In the below excerpt from Kurt Vonnegut’s *Slaughterhouse-Five*, note the **participles** and the nouns they modify.

When the bombers got back to their base, the steel cylinders were taken from the racks and shipped back to the United States of America, where factories were **operating** night and day, **dismantling** the cylinders, **separating** the dangerous contents into minerals. Touchingly, it was mainly women **doing** this work. The minerals were then shipped to specialists in remote areas. It was their business to put them into the ground, **hiding** them cleverly, so they would never hurt anybody ever again.

## Module 33 Practice Identifying English Participles in -ing

From Kurt Vonnegut’s *Slaughterhouse-Five*, mark the participles and the nouns they modify. Check your answers with the **Answer Key**.

But the subject of war never came up until Billy brought it up himself. Somebody in the zoo crowd asked him through the one interpreting what the most valuable thing he had learned on Tralfamadore was so far, and Billy spoke, replying, “How the inhabitants of a whole planet can live in peace! As you know, I am from a planet that has been engaged in senseless slaughter since the beginning of time. I myself have seen the bodies of schoolgirls who were boiled alive in a water tower by my own countrymen, proudly fighting pure evil at the time.” This was true. Billy saw the bodies being boiled in Dresden. “And I have lit my way in a prison at night with candles from the fat of human beings who were butchered by the brothers and fathers of those schoolgirls who were boiled. Earthlings must be the terrors of the Universe! If other planets aren’t now in danger from Earth, they soon will be. So tell me the secret so that I, taking it back to Earth, can save us all: How can a planet live at peace?”

## The Declension of the Present, Future, and Aorist Active Participles of μι-Verbs

**Stems and Endings for εἰμί, εἶμι, δείκνυμι, δίδωμι, ἵημι, ἴστημι, τίθημι, φημί**

**Stems.** μι-verbs have a variety of long, short, mixed, and ω-verb stems in the present, imperfect, aorist, and sometimes perfect forms. For an accurate explanation of stems and word formation, see *Reading Morphologically* and *Gareth Morgan’s Lexis* by James Patterson.

The forms for the participles of μι-verbs show variation, mainly due to the different stems and to contraction of the stem vowel with the vowel of the

participle ending. The future participle for μι-verbs declines like the future participle of ω-verbs. See the section on ω-verbs for how to form the future active participle for δείκνυμι, δίδωμι, ἵημι, ἴστημι, τίθημι, and φημί.

Verb	Vowel Grade	Present Tense Stem
εἰμί (έσ/)	short	έ (σ)-
εἶμι (ι/, ι̃)	long, short, short	ει-, ι-, ιε-
δείκνυμι (δεικ/)	long, short	δεικνῦ-, δεικνυ-
δίδωμι (δο/)	long, short	διδω- (διδου-), διδο-
ἵημι (Je/)	long, short	ιη- (iei-), ιε-
ἴστημι (στα/)	long, short	ιστη-, ιστᾶ-
τίθημι (θε/)	long, short	τιθη- (τιθει-), τιθε-
φημί (φα/)	long, short	φη-, φᾶ-

Verb	Vowel Grade	Aor. Act. Mid. Tense Stem
εἰμί (έσ/)	-----	-----
εἶμι (ι/, ι̃)	-----	-----
δείκνυμι (δεικ/)	regular first aorist	δειξ-
δίδωμι (δο/)	long, short, mixed	δω-, δο-, δωκ-
ἵημι (Je/)	long, short, mixed	-ή-, -έ-, -ήκ-
ἴστημι (στα/ ἔστησα)	regular first aorist	στησ-
ἴστημι (στα/ ἔστην)	long, short	στη-, στᾶ-
τίθημι (θε/)	long, short, mixed	θη-, θε-, θηκ-
φημί (φα/)	-----	-----

**Endings.** Endings for εἰμί and εἶμι are **-ων, -ουσα, -ον**. Endings for δείκνυμι, δίδωμι, ἵημι, ἴστημι, τίθημι and φημί are **-ς, -σα, -ν**.

In what follows, note carefully how the stems and endings combine.

### The Declension of the Present Active Participles of εἰμί and εἶμι

#### εἰμί (έσ/): ὢν, οὔσα, ὄν being

	Singular			Plural		
	M	F	N	M	F	N
<b>N</b>	ὢν	οὔσα	ὄν	ὄντες	οὔσαι	ὄντα
<b>A</b>	ὄντα	οὔσαν	ὄν	ὄντας	οὔσας	ὄντα
<b>G</b>	ὄντος	οὔσης	ὄντος	ὄντων	οὔσων	ὄντων
<b>D</b>	ὄντι	οὔσῃ	ὄντι	οὔσι (ν)	οὔσαις	οὔσι (ν)
<b>V</b>	ὢν	οὔσα	ὄν	ὄντες	οὔσαι	ὄντα

	Singular			Plural		
	M	F	N	M	F	N
N	ὦν	οὔσα	ὄν	όντες	ούσαι	όντα
G	όντος	ούσης	όντος	όντων	ουσών	όντων
D	όντι	ούση	όντι	ούσι (ν)	ούσαις	ούσι (ν)
A	όντα	ούσαν	όν	όντας	ούσας	όντα
V	ὦν	οὔσα	ὄν	όντες	ούσαι	όντα

- Note that these forms, minus the accents and breathings, are similar to the present and second aorist active participle endings for ω-verbs: λέγων, λέγουσα, λέγον *speaking*.

εἶμι (ἰ/, ῑ): ἰών, ἰοῦσα, ἰόν *coming, going*

	Singular			Plural		
	M	F	N	M	F	N
N	ἰών	ιοῦσα	ἰόν	ιόντες	ιοῦσαι	ιόντα
A	ιόντα	ιούσαν	ἰόν	ιόντας	ιούσας	ιόντα
G	ιόντος	ιούσης	ιόντος	ιόντων	ιουσών	ιόντων
D	ιόντι	ιούση	ιόντι	ιούσι (ν)	ιούσαις	ιούσι (ν)
V	ἰών	ιοῦσα	ἰόν	ιόντες	ιοῦσαι	ιόντα

	Singular			Plural		
	M	F	N	M	F	N
N	ἰών	ιοῦσα	ἰόν	ιόντες	ιοῦσαι	ιόντα
G	ιόντος	ιούσης	ιόντος	ιόντων	ιουσών	ιόντων
D	ιόντι	ιούση	ιόντι	ιούσι (ν)	ιούσαις	ιούσι (ν)
A	ιόντα	ιούσαν	ἰόν	ιόντας	ιούσας	ιόντα
V	ἰών	ιοῦσα	ἰόν	ιόντες	ιοῦσαι	ιόντα

## The Declension of the Present and Aorist Active Participles of δείκνυμι, δίδωμι, ἵημι, ἴστημι, τίθημι, φημί

Present Active Participle of δείκνυμι (δεικ/): δεικνύς, δεικνῦσα, δεικνύν *showing*

	Singular			Plural		
	M	F	N	M	F	N
<b>N</b>	δεικνύς	δεικνῦσα	δεικνύν	δεικνύντες	δεικνῦσαι	δεικνύντα
<b>A</b>	δεικνύντα	δεικνῦσαν	δεικνύν	δεικνύντας	δεικνύσας	δεικνύντα
<b>G</b>	δεικνύντος	δεικνύσης	δεικνύντος	δεικνύντων	δεικνυσῶν	δεικνύντων
<b>D</b>	δεικνύντι	δεικνύσῃ	δεικνύντι	δεικνῦσι (ν)	δεικνύσαις	δεικνῦσι (ν)
<b>V</b>	δεικνύς	δεικνῦσα	δεικνύν	δεικνύντες	δεικνῦσαι	δεικνύντα

	Singular			Plural		
	M	F	N	M	F	N
<b>N</b>	δεικνύς	δεικνῦσα	δεικνύν	δεικνύντες	δεικνῦσαι	δεικνύντα
<b>G</b>	δεικνύντος	δεικνύσης	δεικνύντος	δεικνύντων	δεικνυσῶν	δεικνύντων
<b>D</b>	δεικνύντι	δεικνύσῃ	δεικνύντι	δεικνῦσι (ν)	δεικνύσαις	δεικνῦσι (ν)
<b>A</b>	δεικνύντα	δεικνῦσαν	δεικνύν	δεικνύντας	δεικνύσας	δεικνύντα
<b>V</b>	δεικνύς	δεικνῦσα	δεικνύν	δεικνύντες	δεικνῦσαι	δεικνύντα

- Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.

### Aorist Active Participle of δείκνυμι (δεικ/): δείξας, δείξασα, δείξαν showing, having shown

	Singular			Plural		
	M	F	N	M	F	N
<b>N</b>	δείξας	δείξασα	δείξαν	δείξαντες	δείξασαι	δείξαντα
<b>A</b>	δείξαντα	δείξασαν	δείξαν	δείξαντας	δείξάσας	δείξαντα
<b>G</b>	δείξαντος	δείξάσης	δείξαντος	δείξάντων	δείξασῶν	δείξάντων
<b>D</b>	δείξαντι	δείξάσῃ	δείξαντι	δείξασι (ν)	δείξάσαις	δείξασι (ν)
<b>V</b>	δείξας	δείξασα	δείξαν	δείξαντες	δείξασαι	δείξαντα

	Singular			Plural		
	M	F	N	M	F	N
<b>N</b>	δείξας	δείξασα	δείξαν	δείξαντες	δείξασαι	δείξαντα
<b>G</b>	δείξαντος	δείξάσης	δείξαντος	δείξάντων	δείξασῶν	δείξάντων
<b>D</b>	δείξαντι	δείξάσῃ	δείξαντι	δείξασι (ν)	δείξάσαις	δείξασι (ν)
<b>A</b>	δείξαντα	δείξασαν	δείξαν	δείξαντας	δείξάσας	δείξαντα
<b>V</b>	δείξας	δείξασα	δείξαν	δείξαντες	δείξασαι	δείξαντα

1. The aorist participle is a regular  $\omega$ -verb form.
2. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.

### Present Active Participle of δίδωμι (δο/): διδούς, διδοῦσα, δίδόν giving

	Singular			Plural		
	M	F	N	M	F	N
N	διδούς	διδοῦσα	διδόν	διδόντες	διδοῦσαι	διδόντα
A	διδόντα	διδοῦσαν	διδόν	διδόντας	διδούσας	διδόντα
G	διδόντος	διδούσης	διδόντος	διδόντων	διδουσῶν	διδόντων
D	διδόντι	διδούσῃ	διδόντι	διδοῦσι (ν)	διδούσαις	διδοῦσι (ν)
V	διδούς	διδοῦσα	διδόν	διδόντες	διδοῦσαι	διδόντα

	Singular			Plural		
	M	F	N	M	F	N
N	διδούς	διδοῦσα	διδόν	διδόντες	διδοῦσαι	διδόντα
G	διδόντος	διδούσης	διδόντος	διδόντων	διδουσῶν	διδόντων
D	διδόντι	διδούσῃ	διδόντι	διδοῦσι (ν)	διδούσαις	διδοῦσι (ν)
A	διδόντα	διδοῦσαν	διδόν	διδόντας	διδούσας	διδόντα
V	διδούς	διδοῦσα	διδόν	διδόντες	διδοῦσαι	διδόντα

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.

### Aorist Active Participle of δίδωμι (δο/): δούς, δοῦσα, δόν giving, having given

	Singular			Plural		
	M	F	N	M	F	N
N	δούς	δοῦσα	δόν	δόντες	δοῦσαι	δόντα
A	δόντα	δοῦσαν	δόν	δόντας	δούσας	δόντα
G	δόντος	δούσης	δόντος	δόντων	δουσῶν	δόντων
D	δόντι	δούσῃ	δόντι	δοῦσι (ν)	δούσαις	δοῦσι (ν)
V	δούς	δοῦσα	δόν	δόντες	δοῦσαι	δόντα



	Singular			Plural		
	M	F	N	M	F	N
<b>N</b>	δούς	δοῦσα	δόν	δόντες	δοῦσαι	δόντα
<b>G</b>	δόντος	δούσης	δόντος	δόντων	δουσῶν	δόντων
<b>D</b>	δόντι	δούσῃ	δόντι	δοῦσι (ν)	δούσαις	δοῦσι (ν)
<b>A</b>	δόντα	δοῦσαν	δόν	δόντας	δούσας	δόντα
<b>V</b>	δούς	δοῦσα	δόν	δόντες	δοῦσαι	δόντα

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.
2. These forms are identical to the present participle minus the reduplication δι-.

### Present Active Participle of ῥημι (Je/): ῥείζ, ῥεῖσα, ῥέν throwing

	Singular			Plural		
	M	F	N	M	F	N
<b>N</b>	ῥείζ	ῥεῖσα	ῥέν	ῥέντες	ῥεῖσαι	ῥέντα
<b>A</b>	ῥέντα	ῥεῖσαν	ῥέν	ῥέντας	ῥεῖσας	ῥέντα
<b>G</b>	ῥέντος	ῥεῖσης	ῥέντος	ῥέντων	ῥεισῶν	ῥέντων
<b>D</b>	ῥέντι	ῥεῖσῃ	ῥέντι	ῥεῖσι (ν)	ῥεῖσαις	ῥεῖσι (ν)
<b>V</b>	ῥείζ	ῥεῖσα	ῥέν	ῥέντες	ῥεῖσαι	ῥέντα

	Singular			Plural		
	M	F	N	M	F	N
<b>N</b>	ῥείζ	ῥεῖσα	ῥέν	ῥέντες	ῥεῖσαι	ῥέντα
<b>G</b>	ῥέντος	ῥεῖσης	ῥέντος	ῥέντων	ῥεισῶν	ῥέντων
<b>D</b>	ῥέντι	ῥεῖσῃ	ῥέντι	ῥεῖσι (ν)	ῥεῖσαις	ῥεῖσι (ν)
<b>A</b>	ῥέντα	ῥεῖσαν	ῥέν	ῥέντας	ῥεῖσας	ῥέντα
<b>V</b>	ῥείζ	ῥεῖσα	ῥέν	ῥέντες	ῥεῖσαι	ῥέντα

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.

### Aorist Active Participle of ῥημι (Jε/): -εῖς, -εῖσα, -έν throwing, having thrown

	Singular			Plural		
	M	F	N	M	F	N
N	-εῖς	-εῖσα	-έν	-έντες	-εῖσαι	-έντα
A	-έντα	-εῖσαν	-έν	-έντας	-εῖσας	-έντα
G	-έντος	-εῖσης	-έντος	-έντων	-εῖσων	-έντων
D	-έντι	-εῖση	-έντι	-εῖσι (ν)	-εῖσαις	-εῖσι (ν)
V	-εῖς	-εῖσα	-έν	-έντες	-εῖσαι	-έντα

	Singular			Plural		
	M	F	N	M	F	N
N	-εῖς	-εῖσα	-έν	-έντες	-εῖσαι	-έντα
G	-έντος	-εῖσης	-έντος	-έντων	-εῖσων	-έντων
D	-έντι	-εῖση	-έντι	-εῖσι (ν)	-εῖσαις	-εῖσι (ν)
A	-έντα	-εῖσαν	-έν	-έντας	-εῖσας	-έντα
V	-εῖς	-εῖσα	-έν	-έντες	-εῖσαι	-έντα

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.
2. These forms are identical to the present participle minus the reduplication ι-.
3. The dash indicates that these forms are found in the wild with a prefix.

### Present Active Participle of ῖστημι (στα/): ἰστάς, ἰσᾶσα, ἰσάν standing

	Singular			Plural		
	M	F	N	M	F	N
N	ἰστάς	ἰσᾶσα	ἰσάν	ἰσάντες	ἰσᾶσαι	ἰσάντα
A	ἰσάντα	ἰσᾶσαν	ἰσάν	ἰσάντας	ἰσᾶσας	ἰσάντα
G	ἰσάντος	ἰσᾶσης	ἰσάντος	ἰσάντων	ἰσᾶσων	ἰσάντων
D	ἰσάντι	ἰσᾶση	ἰσάντι	ἰσᾶσι (ν)	ἰσᾶσαις	ἰσᾶσι (ν)
V	ἰστάς	ἰσᾶσα	ἰσάν	ἰσάντες	ἰσᾶσαι	ἰσάντα

	Singular			Plural		
	M	F	N	M	F	N
<b>N</b>	ιστάς	ιστᾶσα	ιστάν	ιστάντες	ιστᾶσαι	ιστάντα
<b>G</b>	ιστάντος	ιστάσης	ιστάντος	ιστάντων	ιστασῶν	ιστάντων
<b>D</b>	ιστάντι	ιστάσῃ	ιστάντι	ιστᾶσι (ν)	ιστάσαις	ιστᾶσι (ν)
<b>A</b>	ιστάντα	ιστᾶσαν	ιστάν	ιστάντας	ιστάσᾱς	ιστάντα
<b>V</b>	ιστάς	ιστᾶσα	ιστάν	ιστάντες	ιστᾶσαι	ιστάντα

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.

### Aorist Active Participle of ἵστημι (στα/): στάς, στᾶσα, στάν standing, having stood

	Singular			Plural		
	M	F	N	M	F	N
<b>N</b>	στάς	στᾶσα	σταν	σάντες	σᾶσαι	σάντα
<b>A</b>	σάντα	σᾶσαν	σταν	σάντας	σάσᾱς	σάντα
<b>G</b>	σάντος	σάσης	σάντος	σάντων	σασῶν	σάντων
<b>D</b>	σάντι	σάσῃ	σάντι	σᾶσι (ν)	σάσαις	σᾶσι (ν)
<b>V</b>	στάς	στᾶσα	σταν	σάντες	σᾶσαι	σάντα

	Singular			Plural		
	M	F	N	M	F	N
<b>N</b>	στάς	στᾶσα	σταν	σάντες	σᾶσαι	σάντα
<b>G</b>	σάντος	σάσης	σάντος	σάντων	σασῶν	σάντων
<b>D</b>	σάντι	σάσῃ	σάντι	σᾶσι (ν)	σάσαις	σᾶσι (ν)
<b>A</b>	σάντα	σᾶσαν	σταν	σάντας	σάσᾱς	σάντα
<b>V</b>	στάς	στᾶσα	σταν	σάντες	σᾶσαι	σάντα

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.
2. These forms are identical to the present participle minus the reduplication ι-.

### Present Active Participle of τίθημι (θε/): τιθείς, τιθεῖσα, τιθέν placing

	Singular			Plural		
	M	F	N	M	F	N
N	τιθείς	τιθεῖσα	τιθέν	τιθέντες	τιθεῖσαι	τιθέντα
A	τιθέντα	τιθεῖσαν	τιθέν	τιθέντας	τιθείσας	τιθέντα
G	τιθέντος	τιθείσης	τιθέντος	τιθέντων	τιθεισῶν	τιθέντων
D	τιθέντι	τιθείσῃ	τιθέντι	τιθεῖσι (v)	τιθείσαις	τιθεῖσι (v)
V	τιθείς	τιθεῖσα	τιθέν	τιθέντες	τιθεῖσαι	τιθέντα

	Singular			Plural		
	M	F	N	M	F	N
N	τιθείς	τιθεῖσα	τιθέν	τιθέντες	τιθεῖσαι	τιθέντα
G	τιθέντος	τιθείσης	τιθέντος	τιθέντων	τιθεισῶν	τιθέντων
D	τιθέντι	τιθείσῃ	τιθέντι	τιθεῖσι (v)	τιθείσαις	τιθεῖσι (v)
A	τιθέντα	τιθεῖσαν	τιθέν	τιθέντας	τιθείσας	τιθέντα
V	τιθείς	τιθεῖσα	τιθέν	τιθέντες	τιθεῖσαι	τιθέντα

- Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.

### Aorist Active Participle of τίθημι (θε/): θείς, θεῖσα, θέν placing, having placed

	Singular			Plural		
	M	F	N	M	F	N
N	θείς	θεῖσα	θέν	θέντες	θεῖσαι	θέντα
A	θέντα	θεῖσαν	θέν	θέντας	θείσας	θέντα
G	θέντος	θείσης	θέντος	θέντων	θεισῶν	θέντων
D	θέντι	θείσῃ	θέντι	θεῖσι (v)	θείσαις	θεῖσι (v)
V	θείς	θεῖσα	θέν	θέντες	θεῖσαι	θέντα

	Singular			Plural		
	M	F	N	M	F	N
N	θείς	θεῖσα	θέν	θέντες	θεῖσαι	θέντα
G	θέντος	θείσης	θέντος	θέντων	θεισῶν	θέντων
D	θέντι	θείσῃ	θέντι	θεῖσι (v)	θείσαις	θεῖσι (v)
A	θέντα	θεῖσαν	θέν	θέντας	θείσας	θέντα
V	θείς	θεῖσα	θέν	θέντες	θεῖσαι	θέντα

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.
2. These forms are identical to the present participle minus the reduplication τι-.

### Present Active Participle of φημί (φα/): φάς, φᾶσα, φάν saying

	Singular			Plural		
	M	F	N	M	F	N
<b>N</b>	φάς	φᾶσα	φάν	φάντες	φᾶσαι	φάντα
<b>A</b>	φάντα	φᾶσαν	φάν	φάντας	φάσᾱς	φάντα
<b>G</b>	φάντος	φάσης	φάντος	φάντων	φασῶν	φάντων
<b>D</b>	φάντι	φάση	φάντι	φᾶσι (ν)	φάσαις	φᾶσι (ν)
<b>V</b>	φάς	φᾶσα	φάν	φάντες	φᾶσαι	φάντα

	Singular			Plural		
	M	F	N	M	F	N
<b>N</b>	φάς	φᾶσα	φάν	φάντες	φᾶσαι	φάντα
<b>G</b>	φάντος	φάσης	φάντος	φάντων	φασῶν	φάντων
<b>D</b>	φάντι	φάση	φάντι	φᾶσι (ν)	φάσαις	φᾶσι (ν)
<b>A</b>	φάντα	φᾶσαν	φάν	φάντας	φάσᾱς	φάντα
<b>V</b>	φάς	φᾶσα	φάν	φάντες	φᾶσαι	φάντα

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.

### Aorist Active Participle of φημί (φα/): φησάς, φησᾶσα, φησάν saying, having said

	Singular			Plural		
	M	F	N	M	F	N
<b>N</b>	φήσας	φήσασα	φήσαν	φήσαντες	φήσασαι	φήσαντα
<b>A</b>	φήσαντα	φήσασαν	φήσαν	φήσαντας	φησάσᾱς	φήσαντα
<b>G</b>	φήσαντος	φησάσης	φήσαντος	φησάντων	φησασῶν	φησάντων
<b>D</b>	φήσαντι	φησάση	φήσαντι	φήσασι (ν)	φησάσαις	φήσασι (ν)
<b>V</b>	φήσας	φήσασα	φήσαν	φήσαντες	φήσασαι	φήσαντα

	Singular			Plural		
	M	F	N	M	F	N
N	φήσας	φήσασα	φήσαν	φήσαντες	φήσασαι	φήσαντα
G	φήσαντος	φησάσης	φήσαντος	φησάντων	φησασῶν	φησάντων
D	φήσαντι	φησάσῃ	φήσαντι	φήσασι (ν)	φησάσαις	φήσασι (ν)
A	φήσαντα	φήσασαν	φήσαν	φήσαντας	φησάσας	φήσαντα
V	φήσας	φήσασα	φήσαν	φήσαντες	φήσασαι	φήσαντα

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.
2. φησάς, φησαῖσα, φησάν is an ω-verb first aorist.

## The Declension of the Present, Future, and Aorist Active Participles of ω-Verbs

### Present and Future Active Participles

For the present participle, add the participle endings to the present active, middle, and passive tense stem. For the future participle, add the participle endings to the future active and middle tense stem.

	Singular			Plural		
	M	F	N	M	F	N
N	-ων	-ουσα	-ον	-οντες	-ουσαι	-οντα
A	-οντα	-ουσαν	-ον	-οντας	-ουσας	-οντα
G	-οντος	-ουσης	-οντος	-οντων	-ουσῶν	-οντων
D	-οντι	-ουσῃ	-οντι	-ουσι (ν)	-ουσαις	-ουσι (ν)
V	-ων	-ουσα	-ον	-οντες	-ουσαι	-οντα

	Singular			Plural		
	M	F	N	M	F	N
N	-ων	-ουσα	-ον	-οντες	-ουσαι	-οντα
G	-οντος	-ουσης	-οντος	-οντων	-ουσῶν	-οντων
D	-οντι	-ουσῃ	-οντι	-ουσι (ν)	-ουσαις	-ουσι (ν)
A	-οντα	-ουσαν	-ον	-οντας	-ουσας	-οντα
V	-ων	-ουσα	-ον	-οντες	-ουσαι	-οντα

1. The masculine and neuter genders decline like nouns of Sets 9 and 10. The feminine declines like short-alpha nouns of Set 3, which you learned in Module 21.
2. Accent is **persistent** and is acquired from the masculine nominative singular.
3. There is a circumflex accent on the ultima of the genitive of the feminine plural.
4. Add these endings to the stems of the first and second principal parts of ω-verbs.
5. The letter nu in the masculine and neuter dative plural is a nu-movable. It may be added to the ending when the following word begins with a vowel or at the end of clauses or verses. Otherwise it is left off.
6. These endings are also similar to the participle of εἰμί (ἐς/): ὦν, οὖσα, ὄν but without the breathings, λέγων, λέγουσα, λέγον *speaking*.

### First Aorist Active Participle Endings

	Singular			Plural		
	M	F	N	M	F	N
N	-ᾱς	-ᾱσα	-αν	-αντες	-ᾱσαι	-αντα
A	-αντα	-ᾱσαν	-αν	-αντας	-ᾱσᾱς	-αντα
G	-αντος	-ᾱσης	-αντος	-αντων	-ᾱσῶν	-αντων
D	-αντι	-ᾱση	-αντι	-ᾱσι (ν)	-ᾱσαις	-ᾱσι (ν)
V	-ᾱς	-ᾱσα	-αν	-αντες	-ᾱσαι	-αντα

	Singular			Plural		
	M	F	N	M	F	N
N	-ᾱς	-ᾱσα	-αν	-αντες	-ᾱσαι	-αντα
G	-αντος	-ᾱσης	-αντος	-αντων	-ᾱσῶν	-αντων
D	-αντι	-ᾱση	-αντι	-ᾱσι (ν)	-ᾱσαις	-ᾱσι (ν)
A	-αντα	-ᾱσαν	-αν	-αντας	-ᾱσᾱς	-αντα
V	-ᾱς	-ᾱσα	-αν	-αντες	-ᾱσαι	-αντα

The masculine and neuter genders decline like nouns of Sets 9 and 10. The feminine declines like short-alpha nouns of Set 3.

1. The accent is **persistent** and is gotten from the masculine singular nominative.

2. There is a circumflex accent on the ultima of the genitive of the feminine plural.
3. After removing the past indicative augment, add these endings to the third principal parts of first aorist ω-verbs.
4. The letter nu in the masculine and neuter dative plural is a nu-movable. It may be added to the ending when the following word begins with a vowel or at the end of clauses or verses. Otherwise it is left off.

## Second Aorist Active Participle Endings

	Singular			Plural		
	M	F	N	M	F	N
N	-ών	-οὔσα	-όν	-όντες	-οὔσαι	-όντα
A	-όντα	-οὔσαν	-όν	-όντας	-οὔσας	-όντα
G	-όντος	-ούσης	-όντος	-όντων	-ουσῶν	-όντων
D	-όντι	-ούσῃ	-όντι	-οὔσι (ν)	-οὔσαις	-οὔσι (ν)
V	-ών	-οὔσα	-όν	-όντες	-οὔσαι	-όντα

	Singular			Plural		
	M	F	N	M	F	N
N	-ών	-οὔσα	-όν	-όντες	-οὔσαι	-όντα
G	-όντος	-ούσης	-όντος	-όντων	-ουσῶν	-όντων
D	-όντι	-οὔσῃ	-όντι	-οὔσι (ν)	-οὔσαις	-οὔσι (ν)
A	-όντα	-οὔσαν	-όν	-όντας	-οὔσας	-όντα
V	-ών	-οὔσα	-όν	-όντες	-οὔσαι	-όντα

The masculine and neuter genders decline like nouns of Sets 9 and 10. The feminine declines like short-alpha nouns of Set 3.

1. Note the fixed accent in all forms and the shift to a circumflex on the ultima in the feminine plural of the genitive.
2. After removing the past indicative augment, add these endings to the third principal parts of second aorist ω-verbs.
3. The letter nu in the masculine and neuter dative plural is a nu-movable. It may be added to the ending when the following word begins with a vowel or at the end of clauses or verses. Otherwise it is left off.



4. The endings for the second aorist participle are the same as those for the present and future active participles. These endings are also similar to the participle of εἰμί (ὢν, οὔσα, ὄν) but without the breathings, λιπών, λιποῦσα, λιπόν *leaving, having left*.

## Agreement and the Participle

The participle agrees in gender, case, and number with the noun or pronoun it modifies. Consider these examples from Lucian's *The Ass*. Participles are in bold and the nouns or pronouns they modify are underlined. If no noun or pronoun is present, the verb, whose ending indicates the subject, is underlined.

1. ἐπεὶ δὲ ἦκομεν ἔνθα ἐσχίζετο τριπλῇ ὁδός, οἱ πολέμιοι ἡμᾶς καταλαμβάνουσιν **ἀναστρέφοντες**.  
*When we came to where the road forked, the enemy overtook us, **turning us around**.*
2. σαρδώνιον γελῶντες ἔλεγον, κάμὲ **ἀποστρέψαντες** ἔλκον ὀπίσω.  
***Laughing** scornfully, they spoke and **turning me about**, they dragged me back.*
3. καὶ ἐγὼ περὶ τοῦ ποδὸς καὶ τοῦ τραύματος **ἀναμνηθεὶς** ἐχώλενον.  
***Mindful** now of my foot and wound, I limped along.*
4. οἱ δέ, “Νῦν,” ἔφασαν, “χωλὸς ὅτε **ἀποδιδράσκων** ἐάλωκας?”  
*They said, “now you are lame once you are caught **running away**?”*
5. “ἀλλ’ ὅτε φεύγειν ἐδόκει σοι, **ὑγιαίνων** ἵππου ὠκύτερος καὶ πετεινὸς ἦσθα.”  
*“But when you wished to escape, then **healthy** you were faster than a horse and able to fly.”*

In each, note the participle and the noun or pronoun it modifies. In numbers two, four, and five, the pronoun the participle modifies is present in the ending of the verb.

## The Attributive Participle

Participles may be classed as serving four types of functions—attributive, circumstantial, substantive, and supplementary. The attributive participle, typically in attributive position with the article, modifies a noun by giving essential defining information about it. In *CGCG* (52.2), the attributive participle is classed with the substantive participle. In this text, the two are

classed separately. For detailed information on the attributive and substantive participle, see *CGCG* 52.46-50.

Consider its use as an attribute in the examples below.

### Translating the Attributive Participle

- αἱ ἀδικούμεναι πόλεις *the cities being wronged*;
- ἡ ὑπάρχουσα πολιτεία *the existing government*;
- ὁ κωπήρης ὁ ἐρέταις κατηρτυμένος *the ship outfitted with oars*;
- οἱ ἄγοντες αὐτοὺς Κορίνθιοι *the Corinthians bringing them*;
- οἱ κατιόντες Σάμιοι *the Samians returning*;
- οἱ Σάμιοι οἱ ταῦτα κτίσαντες *the Samians (the ones) who had acquired these things*;
- ὄρνεα τὰ εἰσπετόμενα *the birds that flew in*;
- τὰ γινόμενα αὐτοῖς χρήματα *their current income*;
- τὰ ἐωθότα νοήματα *customary thought*;
- τὰ ἱρά τὰ ἐν Κυδωνίῃ ὄντα *the temples (the ones) in Kydonia*;
- τὰ παρόντα αὐτῇ πρήγματα *her present troubles*;
- τὸ βυβλίον τὸ παρὰ τοῦ Πολυκράτεος ἦκον *the letter (the one) having come from Polykrates*;
- τὸ μέλλον γίνεσθαι πρῆγμα *the event about to happen*.

### The Genitive Absolute

At times a sentence will have a genitive noun or pronoun modified by a genitive participle where the two work together to create a genitive absolute. Consider this example:

ταῦτα αὐτοῦ πεμψάντος, δομόνδε ἀπερχόμεθα.

*him sending these things, we depart for home.*

The pronoun αὐτοῦ is in the genitive case and is modified by the participle πεμψάντος, which agrees with αὐτοῦ in gender, case, and number. The two work together to create what is called a genitive absolute, which may be translated into English in a variety of ways. Note these four possibilities:

- (1) *him sending*,
- (2) **with** *him sending*,
- (3) **after** *he sent*,
- (4) **since** *he sent*.

The first option is the most literal. The second adds the preposition **with** that is not present in Greek. The third turns the genitive absolute into a subordinate clause first by adding the temporal conjunction **after**, second by translating the genitive pronoun as a nominative subject, and third by translating the genitive participle as a finite verb. The fourth option is similar to the third but adds instead the causal conjunction **since**. In this textbook the genitive absolute is classed as a circumstantial participle, which is discussed in detail in Module 36.

### Background to Euripides' *Medeia* (Μήδεια)

**Medeia (Μήδεια)** was produced in 431 B.C.E and, along with the other three plays, won third or last place. The character of Medea (Μήδεια) was a subject of great interest to the ancient Greeks and their artists. She was not a Greek but a foreigner (βάρβαρος) and was born in Kolchis at the eastern extremity of the Black Sea. Her father Aietes, Αἰήτης, a sorcerer and son of Helios, was king of Kolchis and the keeper of the golden fleece. To Medea and Kolchis came Jason with the Argonauts, in the Argo, the first ship, to get the fleece so that he could take over as king of Iolkos. According to one version of the story, upon his arrival Medea fell in love with him, betraying her family when she helped him win the golden fleece and escape. In their flight, Medea killed her brother, Apsyrtos (Ἀψυρτος), and spread the chopped-up pieces of him over the sea so that her father's ship would be delayed in collecting the body parts. Medea and Jason settled in Iolkos—Jason's hereditary land. Although Jason returned with the golden fleece as demanded, Jason's uncle Pelias, king of Iolkos, still cheated him of his right to the kingship. In revenge Medea persuaded Pelias' daughters to kill their father by tricking them into thinking that they were rejuvenating—not killing—him. Jason and Medea, along with their two to fourteen children, were exiled from Iolkos and took up residence in Korinth where Jason abandoned his wife Medea, to marry King Kreon's daughter.

Many myths had variant accounts of Medea's life. In other versions of the Medea myth, Aietes was warned by an oracle that a stranger would kill him and steal the golden fleece. To protect himself, Aietes decreed that all foreigners were to be sacrificed to Artemis and installed his daughter Medea as the priestess of the cult. Medea opposed the cruelty of human sacrifice and secretly used her position to rescue as many Greeks as she could. Her father found her out and so she sought asylum in the temple of Helios, her ancestor and family god. Here the Argonauts found her. She joined them. The Argonauts fought the Kolkhians and in the battle Aietes was killed. In another version Medea willingly performed the killing of foreigners until Jason arrived. As she was about to kill him, Eros or Aphrodite intervened to save him. In another version, Jason sailed to Kolchis to get the golden fleece. To assist him, Aphrodite gave him her iynx—a love charm he could use to take away Medea's respect for her parents and win her love.

There are different endings to the story of *Medeia*. Euripides may be the one who invented the version found in his play, *Medeia*, where Medeia kills her children so as to obtain revenge on her husband Jason's infidelity and to prevent anyone else from killing them. According to the poet Eumelos, to whom the fragmentary epic *Korinthiaka* is usually attributed, Medeia killed her children by accident: she buried them alive in the Temple of Hera, believing this would make them immortal. The poet Kreophylos, however, blamed their murders on the citizens of Korinth. In yet another version, the play ends with Medeia's killing Kreon and his daughter, the princess and Jason's new bride. In another, the play ends with Jason and Medeia's marriage. And finally, one play ends with Jason's abduction of Medeia from Kolkhis. When considering myth, be aware that the writers were free to reinvent and retell the stories as suited their fancy and needs.

### Translating the Genitive Absolute

Read these examples from Euripides' *Medeia* 488-490, 671-672, 723-724, 878-879, 1229-1230 carefully, noting in each how the genitive absolute is translated. Note that genitive absolutes tend to come at the beginnings and ends of sentences.

1. ταῦθ' ὑφ' ἡμῶν, ὧς κάκιστ' ἀνδρῶν, παθὼν προὔδωκας ἡμᾶς, καὶνὰ δ' ἐκτήσω λέχη—**παίδων ὄντων**.  
*Worst of men, having enjoyed these things done by me, you betrayed me and took a new wife—**though we had children** (children being (to us)).*
2. **δάμαρτος οὐσης**, ἢ λέχους ἄπειρος ὧν ἄπαις εἶ;  
*Are you without child **because you do not have a wife** (a wife being (to you)) or because you are not married?*
3. σοῦ μὲν **ἐλθούσης** χθόνα, πειράσομαί σου προξενεῖν δίκαιος ὧν.  
***When you reach** (you coming) my country, I will attempt to offer you xenia, since I am just.*
4. οὐκ ἀπαλλαχθήσομαι θυμοῦ; τί πάσχω, **θεῶν ποριζόντων** καλῶς;  
*Shall I not cease from anger? What do I suffer, **since the gods provide** (the gods providing) so well?*
5. **ὄλβου δ' ἐπιρρνέντος** εὐτυχέστερος ἄλλου ἐστί ἄλλος, εὐδαίμων δ' οὐ.  
***When wealth streams** (wealth streaming) **in**, one is more fortunate than another but not god-blest.*

In each English translation, the connection between the genitive absolute and the main clause is explicit. In the Greek, this connection is implicit.

## The Genitive Absolute in Summary

When translating the genitive absolute, note these three options.

1. noun or pronoun + participle: **rain falling**, we stayed indoors.
2. Add **with** + noun or pronoun + participle: **with rain falling**, we stayed indoors.
3. Add **although, because, by, if, though, when, while, since** + subject noun or pronoun + participle as a finite verb: **since it was raining**, we stayed indoors.

## The Future Participle of Purpose

The future participle, often found with **ὥς**, may be used to express purpose. Consider this example:

ἦλθεν (ὥς) τὸν βασιλέα **πείσουςα**.

*She came **to persuade** the king.*

Note that the participle as an adjective must agree in case, gender, and number with the noun or pronoun that is to perform the participle's action. Here the participle **πείσουςα** agrees with the subject of the verb **ἦλθεν**, *she*. An effective way to translate the future participle into English is with the infinitive. The **future participle of purpose** is classed as a circumstantial participle, which will be discussed in detail in Module 36.

## Translating the Future Participle of Purpose

Read these examples from Lucian's *The Ass* 3, 17, 23, 45, and 54 carefully, noting in each how the future participle is translated.

1. ταῦτα εἰπούσης, ἡμεῖς ἀπήειμεν **λουσόμενοι**, δόντες αὐτῇ κριθιδίων τιμὴν εἰς τὸν ἵππον.

*After she said these things we left **to bathe** and gave her payment for barley to feed my horse.*

2. ἔρχομαι ἐπὶ τὸν κῆπον, τοῦτο μὲν ὠμῶν λαχάνων **ἐμπλησθησόμενος**, τοῦτο δὲ τῶν ῥόδων ἔνεκα.

*I head to the garden **to become full on** raw vegetables and also for the roses.*

3. ἐγὼ δὲ καὶ τοὺς φονεῖς τοὺς ἐμαυτοῦ **φευξόμενος** ἔθεον, τοῦ τραύματος ἀμελήσας.

*Without regard for my wound, I ran **to escape** my murderers.*

4. τὸν μὲν εἰς τὸ δεσμωτήριον ἔπεμψαν λόγον τῶν τετολμημένων  
ὕφ'έξοντα.

*They sent him to prison **to await** an accounting for his outrageous conduct.*

5. καὶ οἱ μὲν ᾧοντό με ἀνίστασθαι ὀρχησόμενον.

*They thought I stood up **to dance**.*

In each, the English infinitive translates the future participle.

## Module 33 Practice Translating Participles

Translate the below excerpt, adapted from Herodotos' *Histories* (Ἱστορίαι 1.8-11). To come to an accurate understanding of the sentences, use your knowledge of endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. After you finish translating each sentence, check your understanding with the **Answer Key**. Remember that participles agree in gender, case, and number with the nouns or pronouns they modify. After you have read through all the sentences once, read them again two more times. In each subsequent reading, your understanding improves. **Participles** and the noun or pronoun they modify are marked. If no noun or pronoun is present, the **participle** modifies the subject indicated by the ending of the verb.

οὗτος δὴ οὖν ὁ Κανδαύλης ἠράσθη τῆς ἑαυτοῦ γυναικός. ὁ δὲ ἐνόμιζε αὐτῷ εἶναι γυναικὰ πολὺ πασῶν καλλίστην. ὥστε δὲ ταῦτα νομίζων—ἦν γὰρ αὐτῷ τῶν αἰχμοφόρων Γύγης ἀρεσκόμενος μάλιστα—τούτῳ τῷ Γύγῃ καὶ τὰ σπουδαιότερα τῶν πραγμάτων ὑπερετίθετο ὁ Κανδαύλης καὶ δὴ καὶ τὸ εἶδος τῆς γυναικός ὑπερεπαινέων. [2] τούτων δὲ ὄντων καὶ μετὰ ὀλίγον χρόνον—χρῆν γὰρ Κανδαύλῃ γενέσθαι κακῶς—ἔλεγε πρὸς τὸν Γύγην τάδε· Γύγη, οὐ σε δοκέω πείθεσθαι μοι λέγοντι περὶ τοῦ εἶδους τῆς γυναικός ἐπεὶ ὥτα τυγχάνει ἀνθρώποις ὄντα ἀπιστότερα ὀφθαλμῶν. ποίεε ὥς ἐκείνην βλέψων γυμνὴν. [3] ὁ δ' ἀμβώσας εἶπε· Δέσποτα, τίνα λέγεις λόγον εἶναι οὐκ ὑγίεια, κελεύων με δέσποιναν τὴν ἐμὴν θεήσασθαι γυμνὴν. [4] τοὺς δὲ νόμους ἀνθρώποις εἶναι καλοὺς, ἐκ ὧν ἡμᾶς μανθάνειν δεῖ. ἐν τούτοις ἐν τόδε ἐστί· σκοπεῖν τινὰ τὰ ἑαυτοῦ. ἐγὼ δὲ πείθομαι ἐκείνην εἶναι πασῶν γυναικῶν καλλίστην. καὶ σοὺ δέομαι μὴ δέεσθαι ἀνόμων. ὁ δ' ἀμείβετο τοῖσδε· Θάρσσε, Γύγη, καὶ μὴ φοβοῦ. οὐ τί σοι ἐξ αὐτῆς γιγνήσεται βλάβος. ἐγὼ γὰρ μηχανήσομαι οὕτω ὥστε μηδὲ μαθεῖν αὐτὴν ὀφθεῖσθαι ὑπὸ σοῦ. ὁ μὲν δὴ, ὥς οὐκ ἐδύνατο διαφυγεῖν, ἦν ἐτοῖμος καὶ ταύτην γυμνὴν εἶδεν. μετὰ δὲ ὑπεκδύς ἐχώρεε ἔξω καὶ ἡ γυνὴ ἐφορᾷ αὐτὸν ἐξιώντα. τότε μὲν δὴ οὕτω, οὐδὲν δηλώσασα, ἡσυχίην εἶχε. ὥς δὲ ἡμέρη τάχιστα ἐγγέγονε, ἐκάλεε τὸν Γύγεα. τοῦ δὲ Γύγου ἥκοντος, ἔλεγε ἡ γυνὴ τάδε· Νῦν δυνὼν ὁδῶν, Γύγη, δίδωμι σοὶ αἵρεσιν. ὁποτέρην βούλει τραπέσθαι· ἡ γὰρ Κανδαύλεα ἀποκτείνας, ἐμέ τε καὶ τὴν βασιλίην ἔχε τὴν Λυδῶν, ἡ αὐτόν σε αὐτίκα οὕτω ἀποθνήσκειν δεῖ, ὥς εἶδες ἅ μὴ σε δεῖ. αἰρέεται αὐτὸς περιεῖναι.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

**ἀμφοά** *shout aloud, utter a loud cry*

**ἀμείβω** *change, alternate, respond; pass, cross*

**\*ἀποκτείνω** *kill*

**βλέπω** *look at, see*

**δέομαι** *ask for 'x' in gen. or acc. from 'y' in gen., τοῦτο (or τούτου) ὑμῶν δέομαι I ask you for this*

**δηλόω** *make clear, show*

**διαφεύγω** *get away, flee*

**δύω** < **δύω**

**ἔξεμι** *depart, leave*

**\*ἔξω** *outside; beyond; except*

**ἐφοράω** *oversee, observe, survey*

**ἠράσθη** < **ἔραμαι** *be in love with, desire + gen.*

**θαρσέω** *be of good courage, take courage*

**θηέομαι, θεήσομαι** *watch, gaze at*

**μηχανάομαι** *contrive, devise*

**περίειμι** *be superior, survive, be left over*

**σκοπέω** *look at; examine, consider*

**\*τρέπω (τράπω)** *turn, rout*

**ὑπεκδύομαι** *slip out of, escape*

**ὑπερεπαινέω** *praise above measure*

**ὑπερτίθημι** *hand over, communicate; (mid.) surpass, defer*

**\*φοβέω** *fear, be afraid*

**χωρέω** *go, come; accommodate; intervene*

## Adjectives and Nouns and Pronouns

**αἵρεσις, -ιος (-ηος, -εως) ἡ** *a taking; choice*

**αἰχμοφόρος, -ου ὁ** *spearman, bodyguard*

**ἄνομος, ἄνομον** *lawless, impious*

**ἀπιστότεροι, -αι, -α** *more untrustworthy*

**ἡμέρη, -ης ἡ** *day*

**ἡσυχία, -ης ἡ** *quiet, rest, calm*

**κάλλιστος, -η, -ον** *most beautiful*

**Κανδαύλης, -ου (-εω) ὁ**  
*Kandaules, king of Lydia c. 735–718 BCE; member of the Heraklid dynasty*



ἀρεσκόμενος, -η, -ον <i>pleasing</i> + dat.	Λυδός, -ή, -όν <i>Lydian</i>
βασιληίη, -ης ἡ <i>kingdom</i>	ὁποῦτος, -ᾶ, -ον <i>whichever</i>
βλάβος, -εος (-ους) τό <i>hurt</i> , <i>harm, damage</i>	*ὀφθαλμός, -οῦ ὁ <i>eye</i>
Γύγης, -ου (-εω) ὁ <i>Gyges, king of</i> <i>Lydia c. 687–652 BCE</i>	ὀφθεῖσα, ὀφθείσας ἡ <i>seen</i> , <i>having been seen</i>
γυμνός, -ή, -όν <i>naked; unarmed</i>	-----, -----, -----, σεαυτοῦ, -ῆς, -οῦ <i>yourself</i>
δέσποινα, -ης ἡ <i>mistress</i>	σπουδαιέστεροι, -αι, -α <i>more</i> <i>important</i>
δεσπότης, -ου ὁ <i>master, lord</i> , <i>ruler</i>	ὑγιής, ὑγιές <i>healthy, sound</i>
*εἶδος, -ους (-εος) τό <i>form</i> , <i>shape; beauty</i>	ὦς, ὠτός τό <i>ear</i>
ἐτοῖμος, -η, -ον <i>at hand</i> , <i>prepared, ready</i> + inf.	

## Module 33 Practice Translating

Translate the sentences below, which have been adapted from Euripides' *Alkestis* (Ἀλκηστις 708–731). As you read, be sensitive to the comic possibilities of the dialogue. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

### Ἄδμητος

λέγε καὶ δὸς ἐμοὶ λέξαι· εἰ δ' ἀλγεῖς κλύων  
τὸ ἀληθές, οὐ χρῆν σ' εἰς ἔμ' ἐξαμαρτάνειν.

### Φέρης

σοῦ δὲ προθυήσκων μάλλον ἐξαμαρτήσομαι.

### Ἄδμητος

τὸ αὐτὸ γὰρ ἡβῶντ' ἄνδρα καὶ πρέσβυν θανεῖν;

### Φέρης

ψυχὴν μῖαν Ἄϊδη, οὐ δύο, ὀφείλομεν.



**Ἄδμητος**

καὶ μὴν Διὸς γε βούλῃ μείζονα ζῆν χρόνον.

**Φέρης**

ἄρ᾽ ἄ γονεῦσιν, οὐδὲν ἔκδικον παθών;

**Ἄδμητος**

μακροῦ βίου γὰρ ἡσθόμην ἐρῶντά σε.

**Φέρης**

ἀλλ' οὐ σὺ νεκρὸν ἀντί σοῦ τόνδ' ἐκφέρεις;

**Ἄδμητος**

σημεῖα τῆς σῆς γ', ὦ κάκιστ', ἀψυχίας.

**Φέρης**

οὔτοι πρὸς ἡμῶν γ' ὤλετο· οὐκ ἐρεῖς τόδε.

**Ἄδμητος**

φεῦ· ἀνδρός εἴ τοῦδέ γ' ἐς χρεῖαν ποτέ.

**Φέρης**

μνήστευε πολλάς, αἱ πρὸς σοῦ θανέονται.

**Ἄδμητος**

σοὶ τοῦτ' ὄνειδος· οὐ γὰρ ἤθελες θανεῖν.

**Φέρης**

φίλον τὸ φέγγος τοῦτο τοῦ θεοῦ, φίλον.

**Ἄδμητος**

κακὸν τὸ λῆμα καὶ οὐκ ἐν ἀνδράσιν τὸ σόν.

**Φέρης**

οὐκ ἐγγελαῖς ἐμοί, γέροντα βαστάζων νεκρόν.

**Ἄδμητος**

θανῆ γε μέντοι δυσκλεής, ὅτε Θάνατος ἦκει.

**Φέρης**

κακῶς ἀκούειν οὐ μέλει θανόντι μοι.

**Ἄδμητος**

φεῦ, φεῦ· τὸ γῆρας ὡς ἀναιδείας πλέων.

**Φέρης**

ἦδ' οὐκ ἀναιδής· τήνδ' ἐφηῦρες ἄφρονα.

**Ἄδμητος**

ἄπελθε κάμὲ τόνδ' ἕα θάψαι νεκρόν.

**Φέρης**

ἄπειμι· θάψεις δ' αὐτὸς ὦν αὐτῆς φονεύς,  
δίκας δὲ δώσεις σοῖς κηδεσταῖς ἔτι.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

αἰσθάνομαι <i>perceive, apprehend, take notice of + gen. or acc.</i>	ἐφευρίσκω <i>light upon, discover</i>
ἀλγέω <i>feel bodily pain, suffer</i>	ἡβάω <i>attain or have attained puberty; be in the prime of youth</i>
ἀπέρχομαι <i>depart, go away, leave</i>	θάπτω <i>bury</i>
ἄράομαι <i>pray to, curse + dat.</i>	κλύω <i>hear</i>
βαστάζω <i>lift, lift up, raise</i>	μέλω <i>be a concern to + dat.; take care of, care for + gen.</i>
ἐάω <i>permit, allow + inf.; let go, dismiss</i>	μνηστεύω <i>woo, court, seek in marriage</i>
ἐγγελάω <i>laugh at, mock + dat.</i>	οὔτοι <i>indeed not</i>
εἶ < εἶμι	ὀφείλω <i>owe; be obliged to + inf.</i>
ἐκφέρω <i>carry out</i>	προθνήσκω <i>die before, die for</i>
ἐξαμαρτάνω <i>err, fail</i>	φεῦ <i>ah, alas, woe</i>
ἐράω <i>be in love with, desire + gen.</i>	ὤλετο < ὄλλυμι

## Adjectives and Nouns and Pronouns

Ἅιδης, -ου ὁ <i>Hades</i>	κηδεστής, -οῦ ὁ <i>relation by marriage</i>
ἀναίδεια, -ᾶς ἡ <i>shamelessness, impudence, effrontery</i>	λήμα, -ατος τό <i>will, desire, purpose</i>
ἀναιδής, -ές <i>shameless</i>	μᾶκρός, -ά, -όν <i>long</i>
ἄφρων, -ονος; -ον, -ονος <i>senseless, foolish; crazed, frantic</i>	μεῖζων (μέζων), μεῖζον (μέζον) <i>greater, bigger, stronger</i>
ἀψυχία, -ας ἡ <i>want of life, want of spirit, faint-heartedness</i>	*νεκρός, -οῦ ὁ <i>corpse</i>
γέρων, -οντος ὁ <i>old man</i>	ὄνειδος, -εος (-ους) τό <i>reproach, rebuke, censure, blame</i>
γῆρας, -ατος τό <i>old age</i>	πλέως, -ᾶ, -ων <i>full, filled + gen.</i>

γονεύς, -ῆος (-έως) ὁ *father, parent*

δυσκλεής, -ές *inglorious, infamous, shameful*

ἔκδικος, -ον *lawless, unjust*

\*θάνατος, -ου ὁ *death*

κάκιστος, -η, -ον *most bad, evil, cowardly*

\*πρέσβυς, -εως (-εος) ὁ *old man, elder; ambassador, envoy*

\*σημεῖον, -ον τό *sign, signal, mark*

φέγγος, -εος (-ους) τό *light, splendor; moonlight; day*

φονεύς, -ῆος (-έως) ὁ *murderer, killer*

χρεία, -ας ἡ *need, want; use, advantage, service*

## Module 33 Practice Parsing Greek Sentences

Parse each word of the below sentences.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** found in the back of the book.

**Ἄδμητος**

καὶ μὴν Διός γε βούλη μείζονα ζῆν χρόνον.

**Φέρης**

ἄρ' ἔγωγε γονεῦσιν, οὐδὲν ἔκδικον παθών;

Check your answers with those in the **Answer Key**.

## Module 33 Top 251–550 Vocabulary to be Memorized

### Adverbs and Verbs

**διαφέρω** *carry over or across; carry different ways; make a difference; be different from, excel + gen.*

**ἔοικα** (perf. with pres. sense), **εἴξω**, -----, -----, -----, ----- *be like, look like + dat.; be likely, seem probable*

**που** *anywhere, somewhere, I suppose*

**πυνθάνομαι, πέυσομαι, ἐπυθόμην**, -----, **πέπυσμαι**, ----- *inquire, learn from inquiry; hear or inquire concerning + gen.; find out ‘y’ in acc. from ‘x’ in gen.*

### Adjectives and Nouns

**ἄριστος, ἀρίστη, ἄριστον** *best, bravest, excellent*

**κύριος, κυρία, κύριον** *with power, able, sovereign; appointed, fixed; (n.) lord, ruler*

**ὁδός, ὁδοῦ ἢ** *road, way, journey, voyage*

**οἰκεῖος, οἰκεῖα, οἰκεῖον** *related, domestic, belonging to the house; one’s own*

**οἶκος, οἴκου ὁ** *house, dwelling place; household*

**πολιτεία, πολιτείας ἡ** *government, constitution, commonwealth*

## Module 33 Reading Morphologically by James Patterson

### The Genitive Singular and Plural, All Genders and Declensions

The genitive often indicates source, separation, or possession. Most of the time you will need to supply the English preposition “of” and then the meaning of the Greek noun or pronoun.

### First Declension Feminine Nouns

For feminine nouns of the first declension with bases ending in **-α/**, the genitive singular marker is **/Lς** (the **L** indicates that the **α** lengthens to **η**, to which **ς** is added):

οικία/Λς > οικής *of a household*

Remember that **-α/** lengthens to **ᾱ** before **ε**, **ι**, and **ρ**. So **οικής** in Ionic is **οικίας** in Attic.

κεφαλά/Λς > κεφαλῆς *of a head*

The genitive plural marker is **/ων**. Variants are possible when **/ων** is added to a base in **-α/**. The fully uncontracted **-άων** is attested but rare:

οικία/ων > οικιάων *of households*

κεφαλά/ων > *of heads*

κεφαλάων

In Ionic, the **α** regularly weakens to **ε**:

οικία/ων > οικιέων *of households*

οικιέων

κεφαλά/ων > *of heads*

κεφαλέων

κεφαλέων

In Attic, **-άων** fully contracts to **-ῶν**:

οικία/ων > οικιάων > *of households*

οικιῶν

κεφαλά/ων > *of heads*

κεφαλάων >

κεφαλῶν

## Second Declension (Mostly) Masculine and Neuter Nouns

For bases of the second declension that end in **-ο/**, the genitive singular marker is **/ο**. **/ο** from the base contracts with **/ο** from the genitive singular ending to produce **-ου**:

ἄνθρωπο/ο > ἀνθρώπου (always contracted) *of a person*

The genitive plural marker is **/ων**:

ἄνθρωπο/ων > ἀνθρώπων (always contracted) *of people*

Here the genitive plural /ων replaces the -ο/ of the base, which explains why the accent does not move as far forward on the word as it does in the first declension.

## First Declension Masculine Nouns

Masculine nouns of the first declension with bases ending in -α/ borrow the genitive singular of the second declension, -ου. They do this because speakers associated -ου with masculine (and neuter) nouns. Recall that the nominative singular of these nouns also borrowed the /ς from the second declension for the same reason:

κλέπτα/ου > κλέπτου	<i>of a thief</i>
όπλίτα/ου > όπλίτου	<i>of a hoplite</i>
ποιητά/ου > ποιητοῦ	<i>of a maker</i>

Again, the genitive plural marker is /ων, and -άων fully contracts in Attic:

κλέπτα/ων > κλεπτάων (uncontracted) or κλεπτῶν (contracted)	<i>of thieves</i>
όπλίτα/ων > όπλιτάων (uncontracted) or όπλιτῶν (contracted)	<i>of hoplites</i>
ποιητά/ων > ποιητάων (uncontracted) or ποιητῶν (contracted)	<i>of makers</i>

And in Ionic the α weakens to ε:

κλέπτα/ων > κλεπτάων, κλεπτέων (Ionic), or κλεπτῶν	<i>of thieves</i>
όπλίτα/ων > όπλιτάων, όπλιτέων (Ionic), or όπλιτῶν	<i>of hoplites</i>
ποιητά/ων > ποιητάων, ποιητέων (Ionic), or ποιητῶν	<i>of makers</i>

## Third Declension Nouns, Genitive Singular and Plural

For bases that end in letters other than -α/ and -ο/, the marker for the genitive singular is /ος:

νύκτ/ος > νυκτός	<i>of night</i>
νέκυ/ος > νέκυος	<i>of a corpse</i>

πόλι/ος > πόλιος	of a city-state (Attic πόλεως)
βασιλέφ/ος > βασιλέος (intervocalic φ drops)	of a king (Attic βασιλέως)
ὄρεσ/ος > ὄρεος (intervocalic σ drops)	of a mountain (Attic ὄρους)

The genitive plural marker is /ων. No contraction occurs with the vowels ε, ι, or υ:

νύκτ/ων > νυκτῶν	of night
νέκυ/ων > νεκύων	of a corpse
πόλι/ων > πόλιων	of a city-state (Attic πόλεων)
βασιλέφ/ων > βασιλέων (intervocalic φ drops)	of a king
ὄρεσ/ων > ὀρέων (intervocalic σ drops)	of a mountain

## Module 33 A Synopsis of the Verb

Much of the information in *Greek II: A 21<sup>st</sup>-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of ἄγω, ἄξω, ἡγαγον, ἤχα, ἤγμαι ἤχθην *lead, carry*; χάριν ἄγω *I give thanks*. The finite forms are all in the third-person singular. The participles give you the information you need to produce the correct forms for the cases.

	Active	Middle	Passive
<b>Pres Ind.</b>	ἄγει	ἄγεται	ἄγεται
<b>Imp. Ind.</b>	ἤγε (v)	ἤγετο	ἤγετο
<b>Fut. Ind.</b>	ἄξει	ἄξεται	ἄχθήσεται
<b>Aor. Ind.</b>	ἡγάγε (v)	ἡγάγετο	ἤχθη
<b>Perf. Ind.</b>	ἤχε (v)	ἤκται	ἤκται
<b>Plu. Ind.</b>	ἤχει (v)	ἤκτο	ἤκτο

	Active	Middle	Passive
<b>Pres. Imper.</b>	ἄγέτω	ἄγέσθω	ἄγέσθω
<b>Aor. Imper.</b>	ἄγαγάτω	ἄγαγάσθω	ἄχθήτω
<b>Pres. Inf.</b>	ἄγειν	ἄγεσθαι	ἄγεσθαι
<b>Fut. Inf.</b>	ἄξειν	ἄξεσθαι	ἄχθήσεσθαι
<b>Aor. Inf.</b>	ἄγαγεῖν	ἄγαγέσθαι	ἄχθήναι
<b>Perf. Inf.</b>	ἤχέναι	ἤχθαι	ἤχθαι
<b>Pres. Part.</b>	ἄγων, ἄγοντος ἄγουσα, ἀγούσης ἄγον, ἄγοντος		
<b>Fut. Part.</b>	ἄξων, ἄξοντος ἄξουσα, ἀξούσης ἄξον, ἄξοντος		
<b>Aor. Part.</b>	ἀγαγών, ἀγαγόντος ἀγαγοῦσα, ἀγαγούσης ἀγαγόν, ἀγαγόντος		



## Module 34

# The Present, Future, Aorist Middle and Passive Participle · The Perfect Active, Middle, and Passive Participle · The Substantive Participle

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## Module 34 Summary

In this module you learn more stems and endings for forming participles. You learn the substantive participle and how it functions similarly to the substantive adjective.

## The Participle

Participles are adjectives with verbal qualities. Remember that adjectives are one of the eight parts of speech. In Ancient Greek adverbs (1), conjunctions (2), interjections (3), and prepositions<sup>1</sup> (4) function just like their English counterparts. The Greek adjective (5) differs from the English adjective because it has endings and agrees in gender, case, and number with the noun or pronoun it modifies. Greek nouns (6), pronouns (7), and verbs (8) differ from their English counterparts in this fundamental way: they use endings to create meaning in a way that English does not.

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1 Remember that the Greek preposition takes a noun or pronoun object, and several functions that are served by prepositions in English are served by cases in Greek.

As an adjective, a participle must modify a noun or pronoun. Like adjectives, participles may also function substantively as nouns. If you remember these key pieces of information when reading and translating, you will not struggle with understanding how any participle in any context functions.

As a verb, a participle has an additional level of complexity that other adjectives do not. It has tense-aspect, it has voice, and it can take adverbial modifiers and direct and indirect objects.

Participles may be classed as serving four types of functions—attributive, circumstantial, substantive, and supplementary.<sup>2</sup> The future participle of purpose and the genitive absolute, both learned in this module, are classed as circumstantial participles.

## The Declension of the Present, Future, and Aorist Middle and Passive Participles of μι-Verbs

### Stems and Endings for εἰμί, εἶμι, δείκνυμι, δίδωμι, ἵημι, ἴσθημι, τίθημι, φημί

**Stems.** μι-verbs have a variety of long, short, mixed, and ω-verb stems. For an accurate explanation of stems and word formation, see *Reading Morphologically* and *Gareth Morgan's Lexis* by James Patterson.

The forms for the present middle and passive participles of μι-verbs use the short vowel grade of the stem. The forms for the aorist middle participles of μι-verbs use the short vowel grade of the stem. The aorist passive participles of μι-verbs decline like the participles of ω-verbs. The future participle for μι-verbs declines the same way, as does the future participle of ω-verbs.

Verb	Vowel Grade	Present Tense Stem
εἰμί (ἐσ/)	short	ἐ (σ)-
εἶμι (ί/, ῑ)	long, short, short	εἰ-, ἰ-, ἰε-
δείκνυμι (δεικ/)	long, short	δεικνῦ-, δεικνυ-
δίδωμι (δο/)	long, short	διδω- (διδου-), διδο-
ἵημι (Je/)	long, short	ἱη- (ἱει-), ἱε-
ἴσθημι (στα/)	long, short	ἰσθη-, ἰστᾶ-
τίθημι (θε/)	long, short	τιθη- (τιθει-), τιθε-
φημί (φα/)	long, short	φη-, φᾶ-

2 In *CGCG* (52) the attributive and substantive participles are classed together, thus giving three types: attributive/substantive, circumstantial, and supplementary.

Verb	Vowel Grade	Aor. Act. Mid. Tense Stem
εἰμί (ἐσ/)	-----	-----
εἶμι (ι/, ι)	-----	-----
δείκνυμι (δεικ/)	regular first aorist	δειξ-
δίδωμι (δο/)	long, short, mixed	δω-, δο-, δωκ-
ἵημι (Jε/)	long, short, mixed	-ή-, -έ-, -ήκ-
ἵστημι (στα/ ἔστησα)	regular first aorist	στησ-
ἵστημι (στα/ ἔστην)	long, short	στη-, στᾶ-
τίθημι (θε/)	long, short, mixed	θη-, θε-, θηκ-
φημί (φα/)	-----	-----

**Endings.** To the short vowel grade of the stem, add these endings:

-μενος, -μένη, -μενον

### The Declension of the Future Middle Participle of εἰμί

εἰμί (ἐσ/), ἔσομαι has a present active participle, ὢν, οὔσα, ὄν (already learned) and a future middle participle:

ἐσόμενος, ἐσομένη, ἐσόμενον

1. Note that the participle declines like first and second declension adjectives. For this reason, the full paradigm is not present.

The other participle forms do not exist.

### The Declension of the Future Middle Participle of εἶμι

εἶμι (ι/, ι) has a present active participle ἰών, ἰούσα, ἰόν, already learned. It does not have any other participle forms.

### The Declension of the Present and Aorist Middle and Passive Participles of δείκνυμι, δίδωμι, ἵημι, ἵστημι, τίθημι, φημί

Note that these participles decline just like first and second declension adjectives. For this reason, the declensions are not given in full.

#### Present Participle Middle and Passive

δείκνυμι (δεικ/): δεικνύμενος, δεικνυμένη, δεικνύμενος

δίδωμι (δο/): διδόμενος, διδομένη, διδόμενον

ἵημι (Jε/): ἰέμενος, ιεμένη, ἰέμενον

ἵστημι (στα/): ιστάμενος, ισταμένη, ιστάμενον

τίθημι (θε/): τιθέμενος, τιθεμένη, τιθέμενον

φημί (φα/): φάμενος, φαμένη, φάμενον

### Future Participle Middle

**δείκνυμι (δευκ/):** δειξόμενος, δειξομένη, δειξόμενος

**δίδωμι (δο/):** δωσόμενος, δωσομένη, δωσόμενον

**ἵημι (Jε/):** -ήσόμενος, -ήσομένη, -ήσόμενον

**ἴστημι (στα/):** στησόμενος, στησομένη, στησόμενον

**τίθημι (θε/):** θησόμενος, θησομένη, θησόμενον

**φημί (φα/):** φησόμενος, φησομένη, φησόμενον

1. Note that these participles are **ω-verbs**.
2. Note that the dash on **ἵημι** indicates that it is found in the wild with a prefix.

### Future Participle Passive

**δείκνυμι (δευκ/):** δειχθησόμενος, δειχθησομένη, δειχθησόμενος

**δίδωμι (δο/):** δοθησόμενος, δοθησομένη, δοθησόμενον

**ἵημι (Jε/):** -έθησόμενος, -έθησομένη, -έθησόμενον

**ἴστημι (στα/):** σταθησόμενος, σταθησομένη, σταθησόμενον

**τίθημι (θε/):** τεθησόμενος, τεθησομένη, τεθησόμενον

**φημί (φα/):** φαθησόμενος, φαθησομένη, φαθησόμενον

1. Note that these participles are **ω-verbs**.
2. Note that the dash on **ἵημι** indicates that it is found in the wild with a prefix.

### Aorist Participle Middle

Note that these participles decline just like first and second declension adjectives. For this reason, the declensions are not given in full.

**δείκνυμι (δευκ/):** δειξάμενος, δειξαμένη, δειξάμενος

**δίδωμι (δο/):** δόμενος, δομένη, δόμενον

**ἵημι (Jε/):** -έμενος, -έμένη, -έμενον

**ἴστημι (στα/; ἔστησα):** στησάμενος, στησαμένη, στησάμενον

**ἴστημι (στα/; ἔστην):** none

**τίθημι (θε/):** θέμενος, θεμένη, θέμενον

**φημί (φα/):** φησάμενος, φησαμένη, φησάμενον

1. Note that **δείκνυμι**, **ἵστημι**, and **φημί** have **ω-verb** first aorists.
2. Note that the dash on **ἴημι** indicates that it is found in the wild with a prefix.

### Aorist Participle Passive

Note that these participles decline just like the aorist participle of **ω-verbs**. For the full declension of the aorist participle, see the section on the aorist passive participle of **ω-verbs** or the **Verb Chart** in the back of the book.

		M	F	N
<b>δείκνυμι (δεικ/):</b>	N	δειχθεῖς	δειχθεῖσα	δειχθέν
	G	δειχθέντος	δειχθείσης	δειχθέντος
<b>δίδωμι (δο/):</b>	N	δοθείς	δοθείσα	δοθέν
	G	δοθέντος	δοθείσης	δοθέντος
<b>ἴημι (Jε/):</b>	N	-έθεις	-έθεισα	-έθέν
	G	-έθέντος	-έθείσης	-έθέντος
<b>ἵστημι (στα/):</b>	N	σταθείς	σταθείσα	σταθέν
	G	σταθέντος	σταθείσης	σταθέντος
<b>τίθημι (θε/):</b>	N	τεθείς	τεθείσα	τεθέν
	G	τεθέντος	τεθείσης	τεθέντος
<b>φημί (φα/):</b>	N	φαθείς	φαθείσα	φαθέν
	G	φαθέντος	φαθείσης	φαθέντος

1. Note that these participles are **ω-verbs**.
2. Note that the dash on **ἴημι** indicates that it is found in the wild with a prefix.

## The Declension of the Present, Future, and Aorist Middle and Passive Participles of ω-Verbs

### Stems of the Present, Future, and Aorist Middle and Passive Participles of ω-Verbs

**Present Middle and Passive.** To form the present participle middle and passive, add the present middle and passive endings to the stem of principal part I.

**Future Middle and Passive.** To form the future participle middle, add the middle and passive endings to the stem of principal part II. To form the future

participle passive, add the middle and passive endings to the unaugmented stem of principal part VI + **-ησ-**.

**Aorist Middle and Passive.** To form the first aorist participle middle, add the middle first aorist endings to the unaugmented stem of principal part III. To form the second aorist participle middle, add the middle second aorist endings to the unaugmented stem of principal part III. To form the aorist participle passive, add the aorist passive endings to the unaugmented stem of principal part VI.

### Endings of the Present, Future, and Aorist Middle and Passive Participles of ω-Verbs

Most endings decline like first and second declension three termination adjectives. The aorist passive endings are a mixture of endings from Set 9 for the masculine, Set 3 for the feminine, and Set 10 for the neuter.

Add these endings to the correct stem. For an example, see the Module 34 Synopsis.

#### Present Participle Middle

	M	F	N
N	-όμενος	-ομένη	-όμενον

#### Present Participle Passive

	M	F	N
N	-όμενος	-ομένη	-όμενον

#### Future Participle Middle

	M	F	N
N	-όμενος	-ομένη	-όμενον

#### Future Participle Passive

	M	F	N
N	-όμενος	-ομένη	-όμενον

#### First Aorist Participle Middle

	M	F	N
N	-άμενος	-αμένη	-άμενον

#### Second Aorist Participle Middle

	M	F	N
N	-όμενος	-ομένη	-όμενον

### Aorist Participle Passive

	Singular			Plural		
	M	F	N	M	F	N
N	-είς	-εῖσα	-έν	-έντες	-εῖσαι	-έντα
A	-έντα	-εῖσαν	-έν	-έντας	-εῖσας	-έντα
G	-έντος	-εῖσης	-έντος	-έντων	-εῖσων	-έντων
D	-έντι	-εῖσῃ	-έντι	-εῖσι (ν)	-εῖσαις	-εῖσι (ν)
V	-είς	-εῖσα	-έν	-έντες	-εῖσαι	-έντα

	Singular			Plural		
	M	F	N	M	F	N
N	-είς	-εῖσα	-έν	-έντες	-εῖσαι	-έντα
G	-έντος	-εῖσης	-έντος	-έντων	-εῖσων	-έντων
D	-έντι	-εῖσῃ	-έντι	-εῖσι (ν)	-εῖσαις	-εῖσι (ν)
A	-έντα	-εῖσαν	-έν	-έντας	-εῖσας	-έντα
V	-είς	-εῖσα	-έν	-έντες	-εῖσαι	-έντα

1. Note the fixed accent throughout and the circumflex on the genitive of the feminine plural.

## The Declension of the Perfect Participles of μι-Verbs

In the perfect and pluperfect tenses, most μι-verbs conjugate like ω-verbs and most perfect participles decline like those of ω-verbs. The perfect active participle of ἵστημι does not decline like the participles of ω-verbs.

### Stems and Endings of the Perfect Participle of ἵστημι (στα/)

1. To the perfect active stem **ἑστ-** add the endings **-ώς, -ῶσα, -ός**, which differ from **ω-verbs** in the feminine forms. Note that the declension is mixed. The masculine and neuter (**-ώς, -ός**) decline like third declension nouns (Sets 9 and 10) and the feminine declines like short alpha nouns (Set 3).

## The Declension of the Perfect Participle of ἵστημι (στα/)

### Perfect Active Participle of ἵστημι: ἐστώς, ἐστῶσα, ἐστός *having stood*

	Singular			Plural		
	M	F	N	M	F	N
N	ἐστώς	ἐστῶσα	ἐστός	ἐστῶτες	ἐστῶσαι	ἐσῶτα
A	ἐστῶτα	ἐστῶσαν	ἐστός	ἐστῶτας	ἐστῶσας	ἐσῶτα
G	ἐστῶτος	ἐστώσης	ἐστῶτος	ἐσῶτων	ἐσῶσων	ἐσῶτων
D	ἐσῶτι	ἐσῶσῃ	ἐσῶτι	ἐσῶσι (ν)	ἐσῶσαις	ἐσῶσι (ν)
V	ἐσῶς	ἐσῶσα	ἐστός	ἐσῶτες	ἐσῶσαι	ἐσῶτα

	Singular			Plural		
	M	F	N	M	F	N
N	ἐσῶς	ἐστῶσα	ἐστός	ἐσῶτες	ἐστῶσαι	ἐσῶτα
G	ἐστῶτος	ἐστώσης	ἐστῶτος	ἐσῶτων	ἐσῶσων	ἐσῶτων
D	ἐσῶτι	ἐσῶσῃ	ἐσῶτι	ἐσῶσι (ν)	ἐσῶσαις	ἐσῶσι (ν)
A	ἐσῶτα	ἐστῶσαν	ἐστός	ἐσῶτας	ἐστῶσας	ἐσῶτα
V	ἐσῶς	ἐστῶσα	ἐστός	ἐσῶτες	ἐστῶσαι	ἐσῶτα

1. Note the fixed accent and the circumflex on the ultima of the genitive of the feminine plural.

### Perfect Middle and Passive Participle of ἵστημι: ἐσταμένος, ἐσταμένη, ἐσταμένον *having stood, having been stood up*

The participle declines just like first and second declension adjectives of three terminations. For this reason, the declension is not given in full.

#### Middle

ἵστημι: ἐσταμένος, ἐσταμένη, ἐσταμένον

#### Passive

ἐσταμένος, ἐσταμένη, ἐσταμένον

## The Declension of the Perfect Participles of ω-Verbs

### Stems and Endings of the Perfect Participles of ω-Verbs

To form the perfect participle active, add the active endings -ώς, -υῖα, -ός to the stem of principal part IV. To form the perfect participle middle and passive, add the middle and passive endings -μένος, -μένη, -μένον to the stem of principal part V.



### The Perfect Participle Active

	Singular			Plural		
	M	F	N	M	F	N
N	-ώς	-υῖα	-ός	-ότες	-υῖαι	-ότα
A	-ότα	-υῖαν	-ός	-ότας	-υῖας	-ότα
G	-ότος	-υῖας	-ότος	-ότων	-υῖων	-ότων
D	-ότι	-υῖᾱ	-ότι	-όσι (ν)	-υῖαις	-όσι (ν)
V	-ώς	-υῖα	-ός	-ότες	-υῖαι	-ότα

	Singular			Plural		
	M	F	N	M	F	N
N	-ώς	-υῖα	-ός	-ότες	-υῖαι	-ότα
G	-ότος	-υῖας	-ότος	-ότων	-υῖων	-ότων
D	-ότι	-υῖᾱ	-ότι	-όσι (ν)	-υῖαις	-όσι (ν)
A	-ότα	-υῖαν	-ός	-ότας	-υῖας	-ότα
V	-ώς	-υῖα	-ός	-ότες	-υῖαι	-ότα

1. Note the fixed accent and the circumflex on the ultima of the genitive of the feminine plural.

### Perfect Participle Middle and Passive

	Singular			Plural		
	M	F	N	M	F	N
N	-μένος	-μένη	-μένον	-μένοι	-μέναι	-μένα
A	-μένον	-μένην	-μένον	-μένους	-μένᾱς	-μένα
G	-μένου	-μένης	-μένου	-μένων	-μένων	-μένων
D	-μένῳ	-μένῃ	-μένῳ	-μένοις	-μέναις	-μένοις
V	-μένε	-μένη	-μένον	-μένοι	-μέναι	-μένα

	Singular			Plural		
	M	F	N	M	F	N
N	-μένος	-μένη	-μένον	-μένοι	-μέναι	-μένα
G	-μένου	-μένης	-μένου	-μένων	-μένων	-μένων
D	-μένῳ	-μένῃ	-μένῳ	-μένοις	-μέναις	-μένοις
A	-μένον	-μένην	-μένον	-μένους	-μένᾱς	-μένα
V	-μένε	-μένη	-μένον	-μένοι	-μέναι	-μένα

1. Note the fixed accent and that the accent is NOT fixed on the ultima of the genitive in the feminine plural.

## The Substantive Participle

Like a substantive adjective, the substantive participle functions as a noun. For detailed information on the substantive participle, see CGCG 52.46-50.

### Translating the Substantive Participle

Since the substantive participle functions similarly to the substantive adjective, it is worthwhile to review the substantive adjective, learned in Module 20 of Part I of the *21st-Century* series.

(1) The noun or pronoun is supplied based upon the gender and number of the adjective:

ὁ καλός *the good man*

ἡ καλή *the good woman*

τὸ καλόν *the good thing*

οἱ καλοὶ *the good men*

αἱ καλαί *the good women*

τὰ καλά *the good things*

or is left understood:

ὁ καλός *the good*

ἡ καλή *the good*

τὸ καλόν *the good*

οἱ καλοὶ *the good*

αἱ καλαί *the good*

τὰ καλά *the good things*

(2) The noun or pronoun is supplied from context.

In a conversation between Herakles and Admetos (Euripides, *Alkestis* 1035-36), Herakles tries to hand a woman (Alkestis) to Admetos for safekeeping until he returns from capturing the Thrakian mares. He tells Admetos that the woman is to be his concern.

ἀλλ', ὥσπερ εἶπον, σοὶ μέλειν γυναῖκα χρή.

*As I said, you must take care of the woman.*

And he reassures him that he won her fairly at an athletic contest.

οὐ γὰρ κλοπαίαν ἀλλὰ σὺν πόνῳ λαβὼν  
ἤκω· χρόνῳ δὲ καὶ σύ μ' αἰνέσεις ἴσως.

*For I am here having won **her** by toil and not theft,  
Perhaps in time you will praise me.*

The adjective **κλοπαίαν** modifies an understood **γυναῖκα** that must be supplied from context.

In these ways, the substantive participle functions like a substantive adjective.

(1) The noun or pronoun is supplied based upon the gender and number of the participle or is left understood; or the participle is turned into a noun:

1. αἱ λέγουσαι *the women speaking, the speakers;*
2. ἡ κεκτημένη *the woman having acquired, the mistress;*
3. ὁ ἐμβάλων *the man attacking, the attacker;*
4. οἱ ἀπολωλότες *those having died, the dead;*
5. οἱ δεόμενοι *those being in need, the needy;*
6. οἱ ἔχοντες *those having, the wealthy;*
7. οἱ κρατοῦντες *those having power, the rulers;*
8. οἱ οὐκέτ' ὄντες *those being no longer, the dead;*
9. οἱ σωθέντες *those having been saved, the rescued;*
10. τὰ ἀκουόμενα *the things being heard, the sounds;*
11. τὰ βλεπόμενα *the things being seen, the sights;*
12. τὰ γιγνόμενα *the things happening, the events;*
13. τὰ δεόμενα *the things being needed, the necessities;*
14. τὰ δέοντα *the necessary things, the obligations;*
15. τὰ ἐπιφερόμενα *the things coming, future events;*
16. τὰ εὑρεθέντα *the things having been found, the discoveries;*
17. τὰ μέλλοντα *the things upcoming, the future;*
18. τὰ νομιζόμενα *the things being practiced, customs;*
19. τὰ ὄντα *the things being, reality;*
20. τὰ ὀφθέντα *the things having been seen, the sights;*
21. τὰ παραλαμβανόμενα *the things being undertaken, the undertakings;*
22. τὰ συμβάντα *the things having come to pass, the past;*
23. τὸ γεγονός *the one having been born, the child.*

(2) The noun or pronoun the participle modifies is supplied from context:

In a conversation between Lamon and his wife, Lamon explains to his wife how he found a child abandoned,

πάντα αὐτῇ διηγέῖται· πῶς εὔρεν ἐκκεείμενον.

*He explains everything to her: how he found (the child) **abandoned**.*

There is no noun or pronoun present for the participle **ἐκκείμενον** to modify. Context makes it clear that we are to supply the noun **παιδίον** *child* for the participle **ἐκκείμενον** to agree in case, gender, and number.

**Hekabe (Ἑκάβη).** After the fall of Troy, Hekabe, the wife of Priam, was captured and enslaved by the Greeks. Hekabe gave birth to nineteen children, many of whom perished in the Trojan War. Priam was the father of most and Apollo in some versions was the father of Hektor and Troilos. In Euripides' play, *Hekabe*, Akhilleus has demanded the sacrifice of her daughter Polyxena and her son Polydoros has been killed by the Thrakian king, Polymestor, who was his host and was entrusted with keeping him and Trojan gold safe from the hands of the Greeks.

## Module 34 Practice Translating the Substantive Participle

Translate the below sentences, adapted from Euripides' *Hekabe* (Ἑκάβη 272–295). To come to an accurate understanding of the sentences, use your knowledge of endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. After you finish translating each sentence, check your understanding with those in the **Answer Key**. After you have read through all the sentences once, read them again two more times. In each subsequent reading, your understanding improves. In the excerpt **substantive participles** are in **bold**.

### Ἑκάβη

ἃ δ' ἀντιδοῦναι δεῖ σε, ἀπαιτούσης ἐμοῦ,  
 ἄκουσον. ἦψω τῆς ἐμῆς, ὡς φῆς, χερὸς  
 καὶ τῆσδε γραΐας προσπίτνων παρηίδος.  
 ἀνθάπτομαί σου τῶνδε τῶν αὐτῶν ἐγὼ  
 χάριν τ' ἀπαιτῶ τὴν τότε, ἱκετεύω τέ σε·  
 μή μου **τὸ γεγονὸς** ἐκ χερῶν ἀπόσπασον,  
 μηδὲ κτάνε. **τῶν τεθνηκότων** ἄλῃς.  
 ταύτη γέγηθα κάπιλήθομαι κακῶν.  
 ἦδ' ἀντὶ πολλῶν ἐστὶ μοι παραψυχή,  
 πόλις, τιθήνη, βάκτρον, ἡγεμῶν ὁδοῦ.  
 οὐ **τοὺς κρατοῦντας** χρή κρατεῖν ἃ μὴ χρεῶν,  
 οὐδὲ **τοὺς εὐτυχοῦντας** εὖ χρή δοκεῖν πράξειν ἀεὶ·  
 κάγω γὰρ ἦ ποτ', ἀλλὰ νῦν οὐκ εἴμ' ἔτι.  
 τὸν πάντα δ' ὄλβον ἤμαρ ἐν ἀφείλετό μου.  
 ἀλλ', ὦ φίλον γένειον, αἰδέσθητί με,  
 οἴκτιρον. ἐλθὼν δ' εἰς Ἀχαικὸν στρατὸν  
 παρηγόρησον, ὡς ἀποκτείνειν φθόνος  
 γυναικας, ἅς τὸ πρῶτον οὐκ ἐκτείνατε,

βωμῶν ἀποσπᾶσαντες, ἀλλ' ἄς ὤκτίρατε.  
**τὰ δὲ νομιζόμεν'** ἐν ὑμῖν τοῖς τ' ἐλευθέροις ἴσα  
καὶ τοῖσι δούλοις αἵματος κεῖται πέρι.  
τὸ δ' ἀξίωμα, κἂν κακῶς λέγῃ, τὸ σὸν  
πέισει· λόγος γὰρ **τῶν** ἔκ τ' **ἀδοξούντων** ἰὼν  
κάκ **τῶν δοκούντων** ὁ αὐτὸς οὐ ταῦτ' ὀν σθένει.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

<b>ἀδοξέω</b> <i>be held in no esteem, stand in ill repute</i>	<b>γηθέω</b> <i>rejoice, delight in + acc. or dat.</i>
<b>αἰδέομαι</b> <i>be ashamed; stand in awe of, fear, respect</i>	<b>ἐπιλήθω</b> <i>cause to forget; (mid.) forget, lose thought of + gen.</i>
<b>ἄλῃς</b> <i>sufficiently, enough of + gen.</i>	<b>εὐτυχέω</b> <i>be well off, successful, prosperous</i>
<b>ἀνθάπτομαι</b> <i>lay hold of in turn, grapple with, engage in + gen.</i>	<b>ἱκετεύω</b> <i>beg, supplicate, beseech</i>
<b>ἀντιδίδωμι</b> <i>give in return, repay</i>	<b>κἂν</b> <i>and if, even if, although</i>
<b>ἀπαιτέω</b> <i>demand, demand 'x' in acc. from 'y' in acc., demand to have returned</i>	<b>*κτείνω</b> <i>kill</i>
<b>*ἀποκτείνω</b> <i>kill</i>	<b>οἰκτίρω (οἰκτείρω)</b> <i>pity</i>
<b>ἀποσπάω</b> <i>tear from, drag away</i>	<b>παρηγορέω</b> <i>address, exhort</i>
<b>ἄπτω</b> <i>fasten or bind to; (middle) fasten oneself to, grasp, touch + gen.</i>	<b>προσπίτνω</b> <i>fall upon, embrace</i>
<b>ἀφείλετο &lt; ἀφαιρέω</b> <i>take from</i>	<b>σθένω</b> <i>have strength, be strong</i>

## Adjectives and Nouns and Pronouns

<b>*αἷμα, -ατος τό</b> <i>blood</i>	<b>ἡμαρ, ἡματος τό</b> <i>day</i>
<b>ἀξίωμα, -ατος τό</b> <i>honor, reputation, worth</i>	<b>ὄλβος, -ου ὁ</b> <i>happiness, bliss</i>
<b>Ἀχαιικός, ή, ὄν</b> <i>of the Akhaians</i>	<b>παραψυχή, -ῆς ή</b> <i>cooling, refreshment, consolation</i>

βάκτρον, ου τό <i>stick, cudgel, staff</i>	πάρηϊς, πᾶρηϊδος ἡ <i>cheek</i>
βωμός, -οῦ ὁ <i>altar, platform, stand, base</i>	*στρατός, -οῦ ὁ <i>army</i>
γένειον, ου τό <i>chin, beard</i>	τιθήνη, -ης ἡ <i>nurse</i>
γραῖα, -ᾱς ἡ <i>old woman; (adj.) old</i>	φθόνος, -ου ὁ <i>ill-will, malice; envy, jealousy</i>
*δοῦλος, -ου ὁ <i>slave</i>	*χάρις, -ιτος ἡ <i>charm, grace, favor; gratitude; χάριν εἰδέναι feel grateful; χάριν for the sake of + gen.</i>
ἐλεύθερος, -ᾱ, -ον <i>free + gen.</i>	χρεών (χρειών), χρεών τό <i>necessity, fate; it is necessary + inf.</i>
*ἡγεμών, -όνος ὁ <i>leader, commander, guide</i>	

**Xenophon of Athens** Ξενοφῶν ὁ Ἀθηναῖος, c. 430–355 BCE. Xenophon was a soldier and military commander, a philosopher, and a historian. When the Ten Thousand marched to assist the Persian satrap Kyros in his attempt to overthrow the Persian king Artaxerxes II, his brother, Xenophon was present. The coup failed. In fear for their lives, the Ten Thousand elected Xenophon as commander of the forces in their successful attempt to escape from Persia. Xenophon was a student and friend of Sokrates and authored several Sokratic dialogues. Xenophon also wrote the *Hellenika*, a history that picks up where Thukydides' *The Peloponnesian War* abruptly ends and covers the remaining seven years of the war. The Roman writer and statesman Cicero has high praise for Xenophon as an author.

## Module 34 Practice Translating

Translate the below sentences, adapted from Xenophon's *Anabasis* (Ἀνάβασις 3.1.38–43). To come to an accurate understanding of the sentences, use your knowledge of endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. After you finish translating each sentence, check your understanding with those in the **Answer Key**. After you have read through all the sentences once, read them again two more times. In each subsequent reading, your understanding improves. In the excerpt, **participles** which require you to

supply an implied noun are in bold. Otherwise **participles** are highlighted in grey and the nouns they modify are underlined.

ἐκ τούτου ἔφη τάδε Ξενοφῶν ὁ Αθηναῖος· Ὑμεῖς γάρ ἐστε στρατηγοί, ὑμεῖς ταξίαρχοι καὶ λοχαγοί. καὶ ὅτε εἰρήνη ἦν, ὑμεῖς καὶ χρήμασι καὶ τιμαῖς τούτων ἐπλεονεκτεῖτε. καὶ νῦν τοίνυν ἐπεὶ πόλεμός ἐστιν, ἀξιοῦν δεῖ ὑμᾶς αὐτοὺς ἀμείνους τε τῶν στρατιωτῶν εἶναι καὶ προβουλεύειν τούτων καὶ προπονεῖν. 3.1.38 καὶ νῦν πρῶτον μὲν οἶομαι ὑμᾶς μέγα ὠφελήσειν τὸ στράτευμα, **ἐπιμεληθέντας** ὅπως ἀντὶ **τῶν ἀπολωλότων** ὡς τάχιστα στρατηγούς καὶ λοχαγούς ἀντικαταστήσετε. ἄνευ γὰρ **ἀρχόντων** οὐδὲν οὔτε καλὸν οὔτε ἀγαθὸν γενήσεται—ὡς μὲν **συνελόντι** εἶπεῖν—οὐδαμοῦ, ἐν δὲ δὴ τοῖς πολεμικοῖς. ἡ μὲν γὰρ εὐταξία σώζειν δοκεῖ· ἡ δὲ ἀταξία πολλοὺς ἤδη ἀπολώλεκεν. 3.1.39 ἐπεὶ δὲ καταστήσεσθε **τοὺς ἀρχοντας**, καὶ τοὺς ἄλλους στρατιώτας συλλέγετε καὶ παραθαρσύνετε. τότε δὲ οἶμαι ὑμᾶς πάννυ ἐν καιρῷ ποιήσειν. 3.1.40 νῦν γὰρ ἴσως καὶ ὑμεῖς αἰσθάνεσθε ὡς ἀθύμως μὲν ἦλθον ἐπὶ τὰ ὄπλα, ἀθύμως δὲ πρὸς τὰς φυλακάς· ὥστε ἐπεὶ ταῦτα οὕτω γ' ἔχουσι, **τῶν δεομένων** οὐδὲν ποιήσουσιν, εἴτε νυκτὸς δεῖ εἴτε καὶ ἡμέρας. 3.1.41 εἰ δέ τις αὐτῶν τρέψει τὰς γνώμας, ὡς μὴ τοῦτο μόνον **ἐννοοῦντων**, τί πείσονται, ἀλλὰ καὶ τί ποιήσουσι, πολὺ εὐθυμότεροι ἔσονται. 3.1.42 ἐπίστασθε γὰρ δὴ ὅτι οὔτε **πληθός** ἐστὶν οὔτε **ἰσχύς** ἡ ἐν τῷ πολέμῳ τὰς νίκας **ποιοῦσα**. ἀλλ' ὁπότεροι σὺν τοῖς θεοῖς ταῖς ψυχαῖς ἐρρωμενέστεροι ἴασιν ἐπὶ τοὺς πολεμίους, τούτους ὡς ἐπὶ τὸ πολὺ οἱ ἀντίοι οὐ δέχονται. 3.1.43 ἐντεθύμημαι δ' ἔγωγε, ὦ ἄνδρες, καὶ τοῦτο, ὅτι **οἱ μὲν μαστεύοντες** ζῆν ἐκ παντὸς τρόπου ἐν τοῖς πολεμικοῖς, οὗτοι μὲν κακῶς τε καὶ αἰσχυρῶς ὡς ἐπὶ τὸ πολὺ ἀποθνήσκουσιν. **οἱ δὲ** τὸν μὲν θάνατον **ἐγνωκότες** πᾶσι κοινὸν εἶναι καὶ ἀναγκαῖον ἀνθρώποις, περὶ δὲ τοῦ καλῶς ἀποθνήσκειν **ἀγωνιζόμενοι**, **τούτους** ὁρῶ μᾶλλον πῶς εἰς τὸ γῆρας **ἀφικνουμένους** καὶ εὐδαιμονέστερον διάγοντας. 3.1.44 καὶ ὑμᾶς δεῖ νῦν—ἐν τοιούτῳ γὰρ καιρῷ ἐσμεν—αὐτοὺς τε ἄνδρας ἀγαθοὺς εἶναι καὶ τοὺς ἄλλους παρακαλεῖν. 3.1.45 ὁ μὲν ταῦτα **εἰπὼν** ἐπαύσατο.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

**ἀγωνίζομαι** *contest; go to law*

**ἀθύμως** *dejectedly*

**\*αἰσθάνομαι** *perceive, apprehend, take notice of + gen. or acc.*

**αἰσχυρῶς** *shamefully, basely*

**μαστεύω** *seek, search*

**οὐδαμοῦ** *nowhere*

**παραθαρσύνω** *embolden, cheer on, encourage*

**παρακαλέω** *call to, summon; encourage*

**\*ἄνευ** *without, away from, from afar + gen.*

**ἀντικαθίστημι** *replace, substitute; set against, oppose*

**\*δέχομαι** *take, accept, receive; welcome; meet, encounter; undertake + inf.*

**διάγω** *carry over; (intrans.) pass time, live*

**\*εἴτε** *either, whether*

**ἐνθυμέομαι** *take to heart; be angry at*

**ἐννοέω** *have in one's thoughts, to think, consider, reflect*

**ἐπιμελέομαι** *take care of or that, have charge of + gen.*

**\*ἐπίσταμαι** *know*

**ἴσως** *equally; perhaps*

**\*παύω** *make to end, stop; (middle and passive) rest or cease from + gen.*

**πλεονεκτέω** *have or claim more than one's share; have an advantage + acc. or gen.*

**προβουλεύω** *contrive; deliberate for one + gen.*

**προπονέω** *work or labor beforehand; work for or instead of another + gen. or dat.*

**\*πως** *in any way, in some way*

**συλλέγω** *gather, bring together, collect*

**συναίρῳ** *grasp or seize together; + εἰπεῖν speaking concisely, briefly*

**\*σώζω** *save, keep*

**\*τρέπω (τράπω)** *turn, rout*

**ώφελέω** *help, aid; help 'x' in dat.*

## Adjectives and Nouns and Pronouns

**ἀγωνιζόμενοι < ἀγωνίζομαι**

**\*ἁμείνων, ἁμεινον** *better, braver, more capable*

**ἀναγκαῖος, -ᾱ, -ον (-ος, -ον)** *of, with, or by force; necessary*

**ἀντίος, -ᾱ, -ον** *set against; face to face, opposite*

**ἀπολωλός, ἀπολωλότος ὁ** *dead, having died*

**ἄρχων, ἄρχοντος ὁ** *the one ruling, ruler*

**ἰσχύς, ἰσχύος ἡ** *strength*

**λοχαγός, -ου ὁ** *leader of an armed band, commander of a company (100 men)*

**μαστεύοντες < μαστεύω**

**\*νίκη, νίκης ἡ** *victory*

**\*νύξ, νυκτός ἡ** *night*

**Ξενοφών, Ξενοφώντος ὁ** *Xenophon, an Athenian, pupil of Socrates, and writer*



ἀταξία, -ας ἡ <i>disorderliness, disorder, confusion</i>	*ὄπλον, -ου τό <i>tool; (pl.) weapons</i>
γῆρας, γήραος, γήραϊ (γῆρα) τό <i>old age</i>	ὁπότερος, -ᾱ, -ον <i>whichever of two</i>
δεόμενα, -ων τά <i>being necessary</i>	πολεμικός, -ή, -όν <i>of or for war</i>
ἐγνωκότες, ἐγνωκότων οἱ <i>knowing, having known</i>	στράτευμα [ᾱ], -ατος τό <i>expedition, campaign; army</i>
*εἰρήνη, εἰρήνης ἡ <i>peace</i>	*στρατιώτης, -ου ὁ <i>soldier</i>
ἐρρωμένος, -η, -ον <i>in good health, stout, vigorous</i>	συνελών < συναίρῳ
εὐδαίμων, -ονος; εὐδαίμων, -ονος <i>fortunate, wealthy, happy</i>	ταξίαρχος, -ου ὁ <i>commander of a corps or squadron</i>
εὐθυμότερος, -ᾱ, -ον <i>kind, generous</i>	*τιμή, τιμῆς ἡ <i>honor; cost, price; esteem, respect; office</i>
εὐταξία, -ας ἡ <i>good arrangement</i>	φύλαξ, φύλακος ὁ <i>guard</i>
*θάνατος, -ου ὁ <i>death</i>	

## Module 34 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** found in the back of the book.

καὶ ὑμᾶς δεῖ νῦν—ἐν τοιοῦτῳ γὰρ καιρῷ ἐσμεν—αὐτούς τε ἄνδρας ἀγαθοὺς εἶναι καὶ τοὺς ἄλλους παρακαλεῖν.

Check your answers with those in the **Answer Key**.

## Module 34 Top 251–550 Vocabulary to be Memorized

### Verb

τελευτάω, τελευτήσω, ἐτελεύτησα, τετελεύτηκα, τετελεύτημαι, ἐτελευτήθην  
*finish; die; bring about*

### Adjectives and Nouns

βελτίων, βελτίον *better, more virtuous*

γνώμη, γνώμης ἡ *judgment, thought, opinion, purpose*

δῆλος, δῆλη, δῆλον *clear, visible, conspicuous*

εἰκός, εἰκότος τό (adj.) *likely, reasonable; (n.) likelihood, probability*

ἐλάσσων, ἐλάσσον *less, fewer, smaller*

ἐχθρός, ἐχθρά, ἐχθρόν *hated, hostile, inimical + gen. or dat.; (n.) enemy*

ὄπλον, -ου τό *tool; (pl.) weapons*

ὄρος, ὄρεος (-ους) τό *mountain, hill*

φωνή, φωνῆς ἡ *sound, voice*

## Module 34 Reading Morphologically by James Patterson

### The Dative Case

#### The Dative Singular

The marker of the dative singular for all declensions is /ι.

#### First and Second Declensions

In the first and second declensions, the base vowel lengthens when the dative marker /ι is added:

κεφαλά/ι > κεφαλῇι

*to or for a head*

ποιητά/ι > ποιητῇι

*to or for a maker*

λόγο/ι > λόγῳι	to or for a statement
ἔργο/ι > ἔργῳι	to or for a deed

In the third declension, the dative singular is generally straightforward:

πυραμίδ/ι > πυραμίδι	to or for a pyramid
παίδ/ι > παιδί	to or for a child
χείρ/ι > χειρί	to or for a hand

Recall that intervocalic **ϕ** and **σ** drop:

βασιλέϕ/ι > βασιλέ_ι > βασιλεῖ (Ionic) or βασιλεῖ (Attic)	to or for a king
ὄρεσ/ι > ὄρε_ι > ὄρεῖ (Ionic) or ὄρει (Attic)	to or for a mountain

Ionic does not contract the epsilon and iota in **βασιλεῖ** and **ὄρεῖ**, but Attic does (**βασιλεῖ**, **ὄρει**).

## The Dative Plural

The marker of the dative plural for all declensions is **/σι**. Because sigma is integral to the interpretation of the form, when intervocalic, it does not drop.

### First and Second Declension Nouns

The dative plural of the first and second declensions is built off the nominative plural marker **/ι**, regardless of gender. In the first declension, Ionic lengthens the **-α/** of the base. In both declensions, Attic drops the word-final **-ι**:

μάχα/ι/σι > μάχαισι > μάχησι (Ionic) or μάχαις (Attic)	to or for battles
λόγο/ι/σι > λόγοισι (Ionic) or λόγοις (Attic)	to or for statements
τέκνο/ι/σι > τέκνοισι (Ionic) or τέκνοις (Attic)	to or for children

### Third Declension Nouns

For third declension nouns, add **/σι** directly to the base:

βασιλέϕ/σι > βασιλεῦσι	to or for kings
κύκλωπ/σι > κύκλωψι	to or for Kyklopes
πάντ/σι > πά_σι > πᾶσι	to or for all, everyone

πόδ/σι > ποσί	<i>to or for feet</i>
φύλακ/σι > φύλαξι	<i>to or for guards</i>

For bases that end in **σ**, the two sigmas become one through a process called geminate reduction:

ὄρεσ/σι > ὄρεσσι > ὄρεσι	<i>to or for mountains</i>
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For bases that end in **ν**, the **ν** drops but the preceding vowel does not stretch. It seems that Greek used a separate base without the **ν** for the dative plural (for instance, **δαίμο/** instead of **δαίμον/**):

ἡγεμόν/σι > ἡγεμό_σι > ἡγεμόσι	<i>to or for leaders</i>
δαίμον/σι > δαίμο_σι > δαίμοσι	<i>to or for spirits</i>

When the base ends in a cluster of consonants, **α** can break up the cluster:

θυγάτερ/	θυγάτρ/σι >	<i>to or for daughters</i>
	θυγατράσι	

Recall that **δ** is inserted in Merlin clusters. Thus **άνρ/** becomes **άνδρ/**:

άνερ/	άνδρ/σι > άνδράσι	<i>to or for men</i>
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An alternate form of the third declension dative plural exists and follows the pattern of the first and second declensions, where **/σι** is added to the nominative plural:

άνδρ/ες/σι > άνδρεσσι > άνδρεσι (geminate reduction)	<i>to or for men</i>
πόδ/ες/σι > πόδεσσι > πόδεσι (geminate reduction)	<i>to or for feet</i>

## Module 34 A Synopsis of the Verb

Much of the information in *Greek II: A 21<sup>st</sup>-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of **βουλεύω, βουλεύσω, ἐβούλευσα, βεβούλευκα, βεβούλευμαι, ἐβουλεύθην** *deliberate on, plan; (mid.) take counsel with oneself*. The finite forms are all in the second-person singular. The participles give you the information you need to produce the correct forms for the cases.

	Active	Middle	Passive
<b>Pres. Ind.</b>	βουλεύεις	βουλεύει, βουλεύῃ	βουλεύει, βουλεύῃ
<b>Imp. Ind.</b>	ἐβούλευες	ἐβουλεύου	ἐβουλεύου
<b>Fut. Ind.</b>	βουλεύσεις	βουλεύσει, βουλεύσῃ	βουλευθήσῃ, βουλευθήσῃ
<b>Aor. Ind.</b>	ἐβούλευσας	ἐβουλεύσω	ἐβουλεύθης
<b>Perf. Ind.</b>	βεβούλευκας	βεβούλευσαι	βεβούλευσαι
<b>Plu. Ind.</b>	ἐβεβουλεύκης	ἐβεβούλευσο	ἐβεβούλευσο
<b>Pres. Imper.</b>	βούλευε	βουλεύου	βουλεύου
<b>Aor. Imper.</b>	βούλευσον	βούλευσαι	βουλεύθητι
<b>Pres. Inf.</b>	βουλεύειν	βουλεύεσθαι	βουλεύεσθαι
<b>Fut. Inf.</b>	βουλεύσειν	βουλεύσεσθαι	βουλευθήσεσθαι
<b>Aor. Inf.</b>	βουλεῦσαι	βουλεύσασθαι	βουλευθῆναι
<b>Perf. Inf.</b>	βεβουλεῦκέναι	βεβουλεῦσθαι	βεβουλεῦσθαι
<b>Pres. Part.</b>	βουλεύων, -οντος βουλεύουσα, -ούσης βουλεῦον, -οντος	βουλευόμενος, -η, -ον	βουλευόμενος, -η, -ον
<b>Fut. Part.</b>	βουλεύσων, -οντος βουλεύσουσα, -ούσης βουλεῦσον, -οντος	βουλευσόμενος, -η, -ον	βουλευθισόμενος, -η, -ον

<b>Aor. Part.</b>	βουλεύσᾱς, -αντος	βουλευσάμενος, -η, -ον	βουλευθείς, -έντος
	βουλεύσᾱσα, -άσης		βουλευθεῖσα, -είσης
	βουλεῦσαν, -αντος		βουλευθέν, -έντος
<b>Perf. Part.</b>	βεβουλευκώς, -ότος	βεβουλευμένος, -η, -ον	βεβουλευμένος, -η, -ον
	βεβουλευκυῖα, -υίας		
	βεβουλευκός, -ότος		

## Module 35

# The Participle Cont.: The Supplementary Participle

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## Module 35 Summary

In this module you learn the supplementary participle and how to translate it into English.

## The Supplementary Participle

Participles are adjectives with verbal qualities. Remember that adjectives are one of the eight parts of speech. In Ancient Greek, adverbs (1), conjunctions (2), interjections (3), and prepositions<sup>1</sup> (4) function just like their English counterparts. The Greek adjective (5) differs from the English adjective because it has endings, and agrees in gender, case, and number with the noun or pronoun it modifies. Greek nouns (6), pronouns (7), and verbs (8) differ from their English counterparts in this fundamental way: they use endings to create meaning in a way that English does not.

As an adjective, a participle must modify a noun or pronoun. Like adjectives, participles may also function substantively as nouns. If you remember these key pieces of information when reading and translating, you will not struggle with understanding how any participle in any context functions.

As a verb, a participle has additional level of complexity that other adjectives do not. It has tense-aspect, it has voice, and it can take adverbial modifiers and direct and indirect objects.

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1 Remember that the Greek preposition takes a noun or pronoun object, and that several functions that are served by prepositions in English are served by cases in Greek.

Participles may be classed as serving four types of functions—attributive, circumstantial, substantive, and supplementary. The future participle of purpose and the genitive absolute, both learned in Module 33, are classed as circumstantial participles. In Modules 33 and 34 you learned that the attributive participle gives essential defining information about a noun or pronoun and that the substantive participle functions as a noun. In this module you learn that the supplementary participle serves as a verb's complement, expressing information that is obligatory to the meaning of the verb—*ἡδεται γραφομένη* *she enjoys writing*.

### Translating the Supplementary Participle

It is worthwhile to review Modules 17 and 24 from Part I of the *21st-Century* series, where you learned that there are two types of infinitives, the declarative and the dynamic. Recall the way in which infinitives serve as obligatory complements by reviewing these examples.

1. As a complement to modal verbs:

δεῖ *it is necessary*      δεῖ ποιεῖν      *It is necessary to create.*

2. As a complement to verbs of wishing and desiring:

αἰρέομαι *choose*      αἰρέομαι ὀρχέσθαι      *I choose to dance.*

3. As a complement to knowledge verbs:

μανθάνω *learn, learn*      μανθάνω πείθειν      *I learn how to persuade.*  
*how*

4. As a complement to verbs of command, compulsion, and persuasion:

ποιέω *cause*      ποιέω σέ ἔρχεσθαι      *I cause you to go.*

5. As a complement to verbs of starting and stopping:

ἄρχομαι *begin*      ἄρχομαι εἰδέναι      *I begin to know.*

6. Epexegetically as a complement to adjectives and nouns:

ὥρα *time*      ὥρα ἀρχειν      *It is time to begin.*

7. As a complement of purpose, often with verbs of giving, motion, receiving, and taking:

ἔρχομαι *go, come*      σῖτον ἐσθίειν ἐρχόμεθα      *We go to eat food.*

Just as the infinitive may serve as an obligatory complement to a verb—*ταῦτα δύναμαι ποιεῖν* *I am able to do these things*—so may the supplementary participle serve as a verb's obligatory complement. Unlike the potential meaning that the declarative and dynamic infinitives convey, the supplementary



participle specifies that the action is realized or that the knowledge or emotion of propositional content is presented as true. For more information on the supplementary participle, see CGCG 52.8-27.

Consider these examples:

1. as a complement to sensory verbs:

αἰσθάνομαι	αἰσθάνομαι τινὸς ὑποστένοντος	<i>I notice someone moaning</i>
ἀκούω	ἀκούω τῆς θανούσης	<i>I hear of her death</i>
ὁράω	ὁράω σὲ κρυπτομένην	<i>I see you hiding</i>

2. as a complement to knowledge verbs:

ἀγγέλλω	αὐτὸν ἐπιστρατεύοντα ἡγγειλεν	<i>he reported his attacking</i>
αἰσθάνομαι	αὐτὴν αἰσθάνομαι οὖσαν σοφὴν	<i>I am aware of her being wise</i>
ἀκούω	αὐτοὺς ἠκούσατε πτώσσοντας	<i>you learned of them crouching</i>
γινώσκω	ἔγνωκα ἡπατημένην	<i>I realized I was deceived</i>
δείκνυμι	ἄξιαν δεῖξω αὐτὴν οὖσαν	<i>I will prove that she is worthy</i>
δῆλός εἰμι	δῆλός εἰμι ἀπολείπων	<i>I am clearly leaving</i>
ἐπίσταμαι	ταῦτα ἐπίστασο αὐτὴ σχήσουσα	<i>you knew you will have these things</i>
μανθάνω	ἔμαθον τὴν νέαν ἐμβαλοῦσαν	<i>I learned of the attacking ship</i>
μémνημαι	μémνημεθα ἐλθόντες	<i>we remember going</i>
οἶδα	ταῦτα οἶσθά μοι δώσουσα	<i>you know you will give me these things</i>
ὁράω	καπνὸν ὀρώμεν ἀΐσσοντα	<i>we see smoke rising</i>
πυνθάνομαι	αὐτῆς ἐπυθόμην θανούσης	<i>I learned of her death</i>
συνίημι	συνίησι τὸ γενόμενον	<i>he understands what happened</i>
φαίνομαι	εὖνοος ἐφαίνετο οὖσα σοί	<i>she was clearly friendly toward you</i>
φανερὸς εἰμι	φανερὰ ὑποψία εἰς ἐμέ ιοῦσα	<i>suspicion clearly falls upon me</i>

## 3. as a complement to emotional-state verbs:

αἰσχύνομαι	ταῦτα δρᾶν αἰσχύνομαι	<i>I am ashamed at doing these things</i>
ἀλγέω	ἀλγεῖς κλύων τὸ ἀληθές	<i>you are in pain hearing the truth</i>
ἀσχάλλω	ἀσχάλλει πεσών	<i>he is vexed at having fallen</i>
ἄχθομαι	ἄχθομαί σ' ἰδοῦσα	<i>I am annoyed at seeing you</i>
ἡδομαι	ταῦτα ἡδομαι ἀκούσας	<i>I am glad to have heard these things</i>
μεταμέλομαι	αὐτοὺς μεταμέλη οὐ δεξαμένη	<i>you regret not welcoming them</i>
χαίρω	χαίρεις ὁρῶσα φάος	<i>you enjoy seeing the sun's light</i>

4. as a complement to phase verbs (**begin, continue, stop**) and to verbs with the English equivalents, **allow, continue, endure, give up, grow weary, permit, persist**:

ἀνέχω	σὲ στέρξας ἀνέχει	<i>he continues loving you</i>
ἀνέχομαι	οὐκ ἀνεχόμαι ἡμένη	<i>I do not endure sitting</i>
ἀπαγορεύω	θεώμενος ἀπαγορεύει	<i>he gives up watching</i>
ἄρχω	ἦρχε χαλεπαίνων	<i>he began being angry</i>
ἄρχομαι	ἄρχεται ἀπολείπουσα	<i>she begins leaving</i>
διατελέω	διετέλεσε πειρωμένη	<i>she continued trying</i>
κάμνω	κάμνεις πολεμίζων	<i>you weary of fighting</i>
λιπαρέω	ἐλιπάρεέ τε ἱστορέων	<i>he kept asking</i>
λήγω	λήγει ἀείδων	<i>he stops singing</i>
παύω	ἔπαυσε ταῦτα ποιοῦσαν	<i>she stopped her doing these things</i>
παύομαι	ἐπαύσατο νηπιαχεύουσα	<i>she stopped playing</i>
περιοράω	αὐτὴν περιεῖδες περιελθοῦσαν	<i>you permitted her going about</i>

5. as a complement to verbs that express a certain manner of acting or being:

λανθάνω	αὐτὴν ἔλαθον μαρνάμενος	<i>I escaped her notice fighting I fought without her knowing</i>
τυγχάνω	ἐρχομένη ναῦς ἔτυχε	<i>a ship happened to be coming</i>
φθάνω	φθάνει αὐτοὺς βλάπτουσα	<i>she anticipates them doing harm, she harms them first</i>

## Module 35 Practice Translating the Supplementary Participle

Translate the below sentences, adapted from Xenophon's *Anabasis* (Ἀνάβασις 3.2.18-20). To come to an accurate understanding of the sentences, use your knowledge of endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. After you finish translating each sentence, check your understanding with the answers in the **Answer Key**. After you have read through all the sentences once, read them again two more times. In each subsequent reading your understanding improves. Supplementary participles are in bold.

εἰ δέ τις ὑμῶν ἀθυμεῖ **ὄρῶν** ὅτι ἡμῖν μὲν οὐκ εἰσὶν ἵππεῖς, τοῖς δὲ πολεμίοις πολλοὶ πάρεσιν, ἐνθυμήθητε ὅτι οἱ μύριοι ἵππεῖς οὐδὲν ἄλλο ἢ μύριοι εἰσιν ἄνθρωποι· ἡμεῖς μὲν γὰρ πεπύσμεθα ὑπὸ ἵππου ἐν μάχῃ οὐδένα πώποτε, οὔτε δηχθέντα οὔτε λακτισθέντα, **ἀποθανόντα**. οἱ δὲ ἄνδρες εἰσὶν οἱ **ποιοῦντες** ταῦτα ἃ ἐν ταῖς μάχαις γίνονται. 3.2.19 οὐκοῦν τῶν ἱππέων πολὺ ἡμεῖς ἐπ' ἀσφαλεστέρου ὀχήματός ἐσμεν· οἱ μὲν γὰρ ἐφ' ἵππων κρέμανται καὶ ἀνέχονται **φοβούμενοι** οὐχ ἡμᾶς μόνον ἀλλὰ καὶ τὸ καταπεσεῖν. ἡμεῖς δ' ἐπὶ γῆς βεβηκότες πολὺ μὲν ἰσχυρότερον παῖσομεν τὸν ἐμβαλόντα, πολὺ δὲ μᾶλλον τούτου ἡμᾶς προσιόντος τευξόμεθα. ἐνὶ δὲ μόνῳ προέχουσιν οἱ ἵππεῖς ἡμᾶς· φεύγειν αὐτοῖς ἀσφαλέστερόν ἐστιν ἢ ἡμῖν. 3.2.20 εἰ δὲ δὴ τὰς μὲν μάχας θαρσεῖτε, ὅτι δὲ οὐκέτι ὑμῖν Τισσαφέρνης ἡγήσεται οὐδὲ βασιλεὺς ἀγορὰν **παρέχων** διατελεῖ, τοῦτο ἄχθεσθε, σκέψασθε πότερον κρεῖττον Τισσαφέρνην ἡγεμόνα ἔχειν, ὃς **ἐπιβουλεύων** ἡμῖν φανερός ἐστιν, ἢ κρεῖττον τούτους, οὓς ἡμεῖς ληψόμεθα, ἡγεῖσθαι ἡμῖν κελεύειν, οἱ εἴσονται περὶ ἡμᾶς τι **ἀμαρτάνοντες**, περὶ τὰς ἑαυτῶν ψυχὰς καὶ σώματα **ἀμαρτησόμενοι**.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀθυμέω <i>be downhearted, gloomy</i>	κρέμονται < κρεμάννυμι (pres. mid./pass. stem κρεμα-) <i>hang, hang up</i>
ἀμαρτάνω <i>miss, miss the mark of + gen.; make a mistake, do wrong; fail</i>	λακτισθεῖς < λακτίζω <i>kick with the heel</i>
ἀνέχομαι <i>endure</i>	ληψόμεθα < λαμβάνω
ἄχθομαι <i>be loaded; be annoyed, vexed, grieved + dat.</i>	*οὔκουν <i>certainly not, at any rate . . . not, therefore . . . not</i>
βεβηκότες < βαίνω <i>step, walk, go; (perf.) stand</i>	παίω <i>strike, beat</i>
διατελέω, διατελῶ <i>continue, persevere, live</i>	προέχω <i>hold before, pretend; jut out, excel</i>
δηχθεῖς < δάκνω <i>bite, sting, worry</i>	πέπυσμαι < πυνθάνομαι <i>learn, learn by inquiry; hear</i>
εἴσονται < οἶδα	πρόσειμι <i>approach, attack</i>
ἐμβάλλω <i>throw in, put in; attack</i>	πώποτε <i>ever, yet</i>
ἐνθυμέομαι <i>take to heart, be angry at</i>	σκέπτομαι <i>view, examine, consider</i>
θαρσέω <i>be of good courage, take courage, have no fear of</i>	τευξόμεθα < τυγχάνω
ισχυρότερον <i>more forcefully</i>	*φοβέω <i>fear, be afraid</i>

## Adjectives and Nouns and Pronouns

*ἀγορά, ἀγορᾶς ἡ <i>market-place, assembly</i>	*κρεῖττων, κρεῖττον <i>better, mightier, stronger</i>
ἀσφαλής, ἀσφαλής <i>steadfast; safe, secure; trustworthy</i>	μῦριος [ι], -ᾶ, -ον <i>numberless, countless, infinite</i>
ἐμβαλὼν < ἐμβάλλω	ὄχημα, -ατος τό <i>anything that bears or supports; carriage, chariot; ship</i>
*ἡγεμών, -όνος ὁ <i>leader, commander, guide</i>	προσιών < πρόσειμι

**\*ισχυρός, -ά, -όν** *strong, forceful, violent*

**Τισσαφέρνης, -ους ὁ**  
*Tissaphernes (445– 395 BCE),*  
Persian soldier and statesman,  
satrap of Lydia

**καταπεσεῖν τό, καταπεσεῖν τοῦ**  
*falling*

**φανερός, -ά, -όν** *visible, clear, conspicuous*

**Longos, Δόγγος dates uncertain.** Longos is credited with writing the Greek novel, *Daphnis and Chloe*. Very little is known about him. It is assumed that his native land is the island of Lesbos and that he lived during the second century BCE.

## Module 35 Practice Translating

Translate the sentences below, which have been adapted from Longos' *Daphnis and Khloe* (Δάφνις καὶ Χλόη 1-3). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

πόλις ἐστὶ τῆς Λέσβου Μιτυλήνη, μεγάλη καὶ καλή· διείληπται γὰρ εὐρίποις ὑπειρεούσης τῆς θαλάσσης, καὶ κεκόσμηται γεφύραις ξεστοῦ καὶ λευκοῦ λίθου. νομίσεις οὐ πόλιν ὄραν ἀλλὰ νῆσον. πλησίον ταύτης τῆς πόλεως ἀγρός ἦν ἀνδρὸς εὐδαίμονος, κτῆμα κάλλιστον· ὄρη θηροτρόφα, πεδία πυροφόρα, γήλοφοι κλημάτων, νομαὶ ποιμνίων. καὶ ἡ θάλασσα προσέκλυζεν ἡϊόνος ἐκτεταμένης ψάμμω μαλθακῇ. ἐν τῷδε τῷ ἀγρῷ νέμων αἰπόλος, Λάμων τὸ ὄνομα, παιδίον εὔρεν ὑπὸ αἰγὸς τρεφόμενον. δρυμὸς ἦν καὶ λόχμη βάτων καὶ κιττὸς ἐπιπλανώμενος καὶ πόα μαλθακή, καθ' ἧς ἔκειτο τὸ παιδίον. ἐνταῦθα ἡ αἷξ θέουσα συνεχὲς ἀφανὴς ἐγίνετο πολλάκις. καὶ τὸν ἔριφον ἀπολιποῦσα, τῷ βρέφει παρέμενε. φυλάττει τὰς διαδρομὰς ὁ Λάμων οἰκτεῖρας ἀμελούμενον τὸν ἔριφον. καὶ κατ' ἔχνος ἐλθὼν, ὄρῃ τὴν μὲν αἶγα πεφυλαγμένως περιβεβηκυῖαν· ἡ γὰρ οὐ βούλεται ταῖς χηλαῖς βλάπτειν πατοῦσα. καὶ ὄρῃ τὸ δέ, ὥσπερ ἐκ μητρώας θηλῆς, τὴν ἐπιρροὴν ἔλκον τοῦ γάλακτος. καὶ θαυμάσας, ὥσπερ εἰκὸς ἦν, πρόσεισιν ἐγγὺς καὶ εὕρισκε παιδίον ἄρσεν, μέγα καὶ καλὸν καὶ τῆς κατὰ τὴν ἔκθεσιν τύχης ἐν σπαργάνοις κρείττοσι· χλαμῦδιόν τε γὰρ ἦν ἀλουργές καὶ πόρπη χρυσῇ καὶ ξιφίδιον ἐλεφαντόκωπον. τὸ μὲν οὖν πρῶτον ἐβουλεύσατο, μόνα τὰ γνωρίσματα βαστάσας, ἀμελῆσαι τοῦ βρέφους. ἔπειτα αἰδεσθεὶς εἰ μὴδὲ αἰγὸς φιλανθρωπίαν μιμήσεται, νύκτα φυλάξας, κομίζει πάντα πρὸς τὴν γυναικα Μυρτάλην· καὶ τὰ γνωρίσματα καὶ τὸ παιδίον καὶ τὴν αἶγα αὐτὴν. πάντα αὐτῇ, ἐκπλαγείσῃ εἰ παιδία τίκτουσιν αἶγες, διηγεῖται· πῶς εὔρεν ἐκκείμενον,

πῶς εἶδε τρεφόμενον, πῶς ἠδέσθη καταλιπεῖν ἀποθανούμενον. ἐπεὶ δὲ δοκεῖ δὴ ἐκείνῃ, τὰ μὲν συνεκτεθέντα κρύπτουσι. τὸ δὲ παιδίον ἑαυτῶν νομίζουσι. τῇ δὲ αἰγὶ τὴν τροφήν ἐπιτρέπουσιν. ὥς δὲ καὶ τὸ ὄνομα τοῦ παιδίου ποιμενικὸν δοκεῖ, Δάφνιν αὐτὸν ἔγνωσαν καλεῖν.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

**αἰδέομαι** *be ashamed*

**ἀκμάζω** *be in full bloom, be at one's prime*

**ἀμελέω** *have no care for, be neglectful of*

**ἀπολείπω** *leave over or behind*

**βαστάζω** *lift, lift up, raise; carry off*

**βλάπτω** *hurt, harm*

**\*βουλεύω** *deliberate, plan, plot, devise; resolve + inf.*

**διείληπται** < **διαλαμβάνω** *take or receive, divide, intercept*

**διηγέομαι** *explain, relate, go through*

**ἐγγύς** *near, hard by, next to, close to + gen.*

**ἐκκείμαι** *be cast out*

**ἐκπλαγείσης** < **ἐκπλήσσω** *strike out of, drive away or out, expel; amaze, astound*

**ἐκτείνω** *stretch out*

**ἔλκω** *draw, drag*

**ἐνδοθεν** *from within, from inside, within + gen.*

**καταλείπω** *leave behind, abandon*

**\*κομίζω** *take care of; take, carry, convey; carry away; bring; (mid.) acquire; (pass.) come or go back, return*

**κοσμέω** *order, arrange; adorn*

**κρύπτω** *hide, cover, conceal*

**μιμέομαι** *mimic, imitate, represent, portray*

**νέμω** *distribute, allot, assign; pasture, graze; (middle) possess, administer*

**οἰκτίρω (οἰκτεῖρω)** *pity*

**ὀρχέομαι** *dance*

**παραμένω** *stay beside or near, stand by*

**πατέω** *tread, walk*

**περιβαίνω** *go round*

**πεφυλαγμένως** *cautiously*

**\*πολλάκις** *many times; often*

**πρόσειμι** *go to or towards, approach*

**προσκλύζω** *wash with waves*

ἔξωθεν <i>from without + gen.</i>	συνεκτίθημι <i>put on shore along with</i>
ἐπιπλανάομαι <i>wander about and over</i>	*τίκτω <i>sire, give birth to, bear, produce</i>
ἐπιτρέπω <i>turn over to, entrust</i>	*τρέφω <i>bring up, rear; nourish; thicken; cause to grow</i>
ἡδέσθη < αἰδέομαι	ὑπείσρυν <i>flow in gradually</i>
*θαυμάζω <i>wonder, marvel; admire; wonder at + gen.</i>	*φυλάσσω <i>guard, keep watch; preserve, keep, maintain, watchfully await</i>
θέω <i>run</i>	

## Adjectives and Nouns and Pronouns

ἄγρός, -οῦ ὁ <i>field, land, country</i>	*κρείττων, κρεῖττον <i>better, mightier, stronger</i>
αἶξ, αἰγός ὁ or ἡ <i>goat</i>	κτηῖμα, -ατος τό <i>anything acquired, piece of property, possession</i>
αἰπόλος, -ου ὁ <i>goatherd</i>	Λάμων, -ονος ὁ <i>Lamon</i>
ἀλουργής, -ες <i>wrought in the sea, sea-purple</i>	λευκός, -ή, -όν <i>light, bright, clear</i>
ἄρσιν, ἄρσεν <i>male</i>	λόχη, -ης ἡ <i>thicket, copse, lair</i>
ἄφανής, -ές <i>unseen, invisible, viewless</i>	μαλθακός, -ή, -όν <i>soft</i>
βάτον, -ου τό <i>blackberry</i>	μητρῷος, -η, -ον <i>of a mother, maternal</i>
βρέφος, -εος (-ους) τό <i>foetus, new born</i>	Μυρτάλη, -ης ἡ <i>Myrtale</i>
γάλα, γάλακτος τό <i>milk</i>	νομή, -ῆς ἡ <i>pasture</i>
γέφυρα, -ᾶς ἡ <i>bridge</i>	ξεστός, -ή, -όν <i>smoothed, polished, wrought</i>
γήλοφος, -ου ὁ <i>hill</i>	ξίφιδιον, -ου τό <i>dagger</i>
γνώρισμα, -ατος τό <i>mark, token</i>	*ὄρος, -εος (-ους) τό <i>mountain, hill</i>
Δάφνις, -ιδος ὁ <i>Daphnis</i>	παιδίον, -ου τό <i>child</i>

διαδρομή, -ῆς ἡ <i>running to and fro</i>	*πεδῖον, -ου τό <i>plain</i>
διετής, ἐς <i>of or lasting two years</i>	πλησίος, -α, -ον <i>near, close to + gen. or dat.; πλησίον (adverb) near, hard by + gen.</i>
δρῦμός, -ου ὁ <i>copse, thicket</i>	πόα, -ᾶς ἡ <i>grass, herb</i>
*εἰκός, εἰκότος τό (adj.) <i>likely, reasonable; (n.) likelihood, probability</i>	ποιμενικός, -ή, -όν <i>of or for a shepherd</i>
ἐκθεσις, -ιος (-ηος, -εως) ἡ <i>putting out, exposure</i>	ποιμνιον, -ου τό <i>flock, herd, head</i>
ἐλεφαντόκωπος, -ον <i>ivory-hilted</i>	πόρπη, -ης ἡ <i>brooch, clasp</i>
ἐπιρροή, -ῆς ἡ <i>flow; stream, channel</i>	πῦροφόρος, -ον <i>wheat-bearing</i>
ἔριφος, -ου ὁ <i>young goat, kid</i>	σπάργανον, -ου τό <i>band for swathing infants; (pl.) swaddling-clothes</i>
εὐριπος, -ου ὁ <i>strait, canal, ditch</i>	συνεχής, -ές <i>holding together, continuous</i>
εὐδαίμων, -ονος; εὐδαιμον, -ονος <i>fortunate, wealthy, happy</i>	τροφή, -ῆς ἡ <i>food, nourishment</i>
ἡῖών, -όνος ἡ <i>shore, beach</i>	*τύχη, -ης ἡ <i>fortune, luck; fate, necessity</i>
θηλή, -ῆς ἡ <i>teat, nipple</i>	φιλανθρωπία, -ας ἡ <i>humanity, benevolence, kindness</i>
θηροτρόφος, -ον <i>feeding wild beasts</i>	χηλή, -ῆς ἡ <i>hoof</i>
ἵχνος, -εος (-ους) τό <i>track, footstep</i>	χλαμύδιον, -ου τό <i>cloak</i>
κισσός, -οῦ ὁ <i>ivy</i>	χρῦσος, -η, -ον (-οῦς, -ῆ, -οῦν) (-ος, -ον) <i>of gold</i>
κλήμα, -ατος τό <i>twig, branch; (pl.) vineyard</i>	ψάμμος, -ου ἡ <i>sand</i>

## Module 35 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions,



identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** found in the back of the book.

ἔπειτα αἰδεσθεῖς εἰ μηδὲ αἰγὸς φιλανθρωπίαν μιμήσεται, νύκτα φυλάξας κομίζει  
πάντα πρὸς τὴν γυναιῖκα Μυρτάλην.

Check your answers with those in the **Answer Key**.

## Module 35 Top 251–550 Vocabulary to be Memorized

### Conjunction and Verbs

ἀφίημι *send forth, discharge; let go, call off; suffer, permit, neglect, fail + inf.*  
αφῆκε τὸ

πλοῖον φέρεσθαι *he allowed the boat to be carried away*

ἔαω (imperfect εἶων < εἶαον), ἔασω, εἶασα, εἶακα, εἶαμαι, εἶάθην *suffer, permit, allow, leave, let go*

εἴτε *either, whether*

σφάλλω, σφαλέω, ἔσφηλα, ἔσφαλκα, ἔσφαλμαι, ἐσφάλην *make to fall, throw down, overthrow*

### Adjectives and Nouns

διαφορά, διαφορᾶς ἡ *difference, distinction; disagreement*

δυνατός, δυνατή, δυνατόν *able, possible; powerful, strong, mighty*

θάνατος, θανάτου ὁ *death*

θυγάτηρ, θυγατέρος or θυγατρός ἡ *daughter*

ικανός, ικανή, ικανόν *sufficient, capable; enough; able*

φανερός, φανερά, φανερόν *clear, plain*

## Module 35 Reading Morphologically by James Patterson

### Iota Adscript and Subscript

When the consonant glide **ι** of a long diphthong (**αι, ηι, ωι**) is written below the line (**α, η, ω**), it is called an iota subscript. When written on the line, it is called an iota adscript. Papyri and inscriptions used iota adscript. But by the end of the 2nd century BCE, the glide **ι** following the long vowels **α, η, ω** was no longer pronounced or written. For example:

ἐν ἀρχῇ ἦν ὁ λόγος, regularly translated *in the beginning was the Word*,

is written in the 4th century CE Codex Sinaiticus like this:

ENAPXHHNOΛΟΓΟΣ

Notice the capital letters and the lack of the dative singular marker **ι**. Manuscripts written without the **ι** were corrected to include it. Due to lack of space, the marker was written below the **α, η, ω** instead of beside. This is how the iota subscript developed.

ἦσαν is the third person plural past progressive of **ἵ/ go** which looks like **εἶμι** *I go* in the first person singular present progressive active indicative. It is the result of past time marker **ε/** and base **ἵ/** (where **ι** is long) undergoing quantitative metathesis. In Ionic, **ἦσαν** is three syllables (**ἦ-ι-σαν**), while in Attic it is two. The iota dropped so is written subscript: **ἦσαν** (**ἦ-σαν**).

### The Vocative Case

The vocative plural of all nouns looks the same as the nominative plural.

The vocative singular of most first declension nouns looks the same as the nominative singular.

The vocative singular of second declension neuter nouns looks the same as the nominative singular.

The vocative singular of second declension masculine nouns shifts the vowel grade of the base from **ο** to **ε**.

ὦ ἄνθρωπε	(ἄνθρωπο/)	<i>O human!</i>
ὦ Εὐφίλητε	(Εὐφίλητο/)	<i>O Euphiletos!</i>

The vocative singular of first declension masculine nouns ending in **-ης** and third declension nouns is the bare base:

ὦ βασιλεῦ	(βασιλέ/)	<i>O king!</i>
ὦ παῖ	(παίδ/)	<i>O child! O slave!</i>
ὦ ποιητά	(ποιητά/)	<i>O maker!</i>
ὦ ἄνερ	(ἄνερ/)	<i>O man!</i>

Recall that the only consonants that can end a Greek word are ν, ρ, ζ (including ξ, ψ), and the glides ι and υ. The preposition **ἐκ** ends in a kappa, but since it is proclitic, acquiring its accent from the word that follows, **ἐκ** forms part of a complete utterance and is pronounced with what directly follows: **ἐκ τοῦ παιδός** = **ἐκτοῦ παιδός** *from the child*. If a base ends in any other consonant, like **παίδ**, the consonant drops.

### Resultative Nouns and the Suffix /ματ/

When added to a verb base, the neuter noun-forming suffix /ματ/ marks the concrete result of a verb:

οικε/ (inhabit) + /ματ/ = οικήματα	<i>buildings</i>
ποιε/ (make, do) + /ματ/ = ποιήματα	<i>deeds, acts</i>
χρα/ (need, acquire) + /ματ/ = χρήματα	<i>possessions, money</i>

### Process Nouns and the Suffix /σι/

When you add the suffix /σι/ to a verb base, the new word is called a process noun. The verb base **βα** means *walk*. The suffix /σι/ creates the process noun **βάσις**, engaging in the process of walking. The addition of the prefixes **ἀνά** or **κατά** changes the meaning to *walking up*, **ἀνάβασις**, or *walking down*, **κατάβασις**. In mythology, **κατάβασις** refers to a journey down to Hades and **ἀνάβασις** to a return to life on Earth.

## Module 35 A Synopsis of the Verb

Much of the information in *Greek II: A 21<sup>st</sup>-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of **γράφω, γράψω, ἔγραψα, γέγραφα, γέγραμμαι, ἐγράφη** *write*. The finite forms are all in the first-person plural. The participles give you the information you need to produce the correct forms for the cases.

	<b>Active</b>	<b>Middle</b>	<b>Passive</b>
<b>Present Ind.</b>	γράφομεν	γραφόμεθα	γραφόμεθα
<b>Imperfect Ind.</b>	ἐγράφομεν	ἐγραφόμεθα	ἐγραφόμεθα
<b>Future Ind.</b>	γράψομεν	γραψόμεθα	γραφησόμεθα
	<b>Active</b>	<b>Middle</b>	<b>Passive</b>
<b>Aorist Ind.</b>	ἔγραψαμεν	ἐγράψάμεθα	ἐγράφημεν
<b>Perfect Ind.</b>	γεγράφαμεν	γεγράμμεθα	γεγράμμεθα
<b>Pluperf. Ind.</b>	ἐγεγράφεμεν	ἐγεγράμμεθα	ἐγεγράμμεθα
<b>Present Inf.</b>	γράφειν	γράφεσθαι	γράφεσθαι
<b>Future Inf.</b>	γράψειν	γράψεσθαι	γραφήσεσθαι
<b>Aorist Inf.</b>	γράψαι	γράψασθαι	γραφῆναι
<b>Perfect Inf.</b>	γεφραφέναι	γεγράφθαι	γεγράφθαι
<b>Present Part.</b>	γράφων, -οντος γράφουσα, -ούσης γράφον, -οντος	γραφόμενος, -η, -ον	γραφόμενος, -η, -ον
<b>Future Part.</b>	γράψων, -οντος γράψουσα, -ούσης γράψον, -οντος	γραψόμενος, -η, -ον	γραφησόμενος, -η, -ον
<b>Aorist Part.</b>	γράψας, -αντος γράψασα, λυσάσης γράψαν, λύσαντος	γραψάμενος, -η, -ον	γραφείς, γραφέντος γραφείσα, γραφείσης γραφέν, γραφέντος
<b>Perfect Part.</b>	γεγραφώς, -ότος γεγραφυῖα, -υίας γεγραφός, -ότος	γεγραμμένος, -η, -ον	γεγραμμένος, -η, -ον

## Module 36

# The Participle Cont.: The Circumstantial Participle

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## Module 36 Summary

In this module you learn the circumstantial participle and a variety of ways to translate it into English.

## The Circumstantial Participle

Participles are adjectives with verbal qualities. Remember that adjectives are one of the eight parts of speech. In Ancient Greek, adverbs (1), conjunctions (2), interjections (3), and prepositions<sup>1</sup> (4) function just like their English counterparts. The Greek adjective (5) differs from the English adjective because it has endings, and agrees in gender, case, and number with the noun or pronoun it modifies. Greek nouns (6), pronouns (7), and verbs (8) differ from their English counterparts in this fundamental way: they use endings to create meaning in a way that English does not.

As an adjective, a participle must modify a noun or pronoun. Like adjectives, participles may also function substantively as nouns. If you remember these key pieces of information when reading and translating, you will not struggle with understanding how any participle in any context functions.

As a verb, a participle has an additional level of complexity that other adjectives do not. It has tense-aspect, it has voice, and it can take adverbial modifiers and direct and indirect objects.

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1 Remember that the Greek preposition takes a noun or pronoun object, and that several functions that are served by prepositions in English are served by cases in Greek.

Participles may be classed as serving four types of functions—attributive, circumstantial, substantive, and supplementary. The future participle of purpose and the genitive absolute, both learned in Module 33, are classed as circumstantial participles. In Modules 33 and 34 you learned that the attributive participle gives essential defining information about a noun or pronoun, and that the substantive participle functions as a noun. In Module 35 you learned that the supplementary participle works in conjunction with a finite verb to express information that is obligatory to the meaning of the verb—**ἡδεται γραφομένη** *she enjoys writing*.

The circumstantial participle adds information to a clause that expresses important contextual information such as cause, concession, condition, motivation, purpose, time, etc., that is not tied to a verb's meaning in the same way that supplementary participles are. As you read more and work your way through this text, you will come to understand better the difference between the classifications of the participle. For detailed information on the circumstantial participle, see CGCG 52.29-45.

### Translating the Circumstantial Participle

In the examples below, taken from Longos' *Daphnis and Khloe* and Herodotos' *Histories*, read each sentence carefully, noting the circumstantial participle and the important contextual information it adds to the sentence. For each, consider what the relationship is between the participle and the rest of the sentence—cause, concession, condition, motivation, purpose, time, etc., and how you would capture the participle's meaning in a literal and in a polished English translation. The circumstantial **participle** is in bold and the noun or pronoun it modifies is underlined.

1. οἷς ἀρτιτόκος συχνὰ **φοιτῶσα** δόξαν πολλάκις ἀπωλείας παρεῖχε.  
*A sheep **going to and fro** for long periods of time often gave the impression of being lost.*
2. κολάσαι δὴ **βουλόμενος** οἷν, προσῆλθεν.  
***Wishing** to punish the sheep, he approached.*
3. λειμὼν ἐκτέτατο, πολλῆς πόας ὑπὸ τῆς νοτίδος **τρεφομένης**.  
*The meadow unfolded, its thick grasses **fed** by the dampness.*
4. **διδασκόμενος** παρὰ τῆς οἷος ἐλεεῖν τὸ παιδίον, ἀναίρειται τὸ βρέφος.  
***Being instructed** by the sheep to pity the child, he picked up the infant.*
5. ἐλθὼν εἰς τὴν ἔπαυλιν, τῇ γυναικὶ διηγεῖται τὰ ὀφθέντα.  
***Coming** into the homestead, he told his wife what he saw.*
6. τῆς οἷος τῇ γλώττῃ τὸ πρόσωπον **ἀπολιχμωμένης**, τὸ παιδίον γελάει.  
*As the sheep **licks** her face with his tongue, the child laughs.*

7. οἷν προσῆλθεν, ὡς συλληψόμενος αὐτήν.  
*He approached the sheep to capture her.*
8. καὶ ἐαυτὸν μαστιγώσας, ἦλθε παρὰ Δαρεῖον.  
*And having whipped himself, he went to Dareios.*
9. ὁρῶντες δὲ αὐτόν, ἀπὸ τῶν πύργων κατέτρεχον κάτω.  
*Seeing him, they ran down from the towers.*
10. Κανδαύλεα ἀποκτείνας, ἐμέ τε καὶ τὴν βασιλίην σχήσεις.  
*After killing Kandaules, you will possess me and the empire.*

For each, consider what type of circumstantial information the participle provides. For example, in sentence three the genitive absolute explains why the meadow is full of much grass. In sentence nine the participle gives the reason why the soldiers run down from the towers, and in ten the participle states what must happen for Gyges to become king and marry the queen. It should be emphasized that with this type of participle the Greek is not distinguishing between various semantic relationships. Rather, the semantic relationship remains implicit. As you read consider different possible ways that you can make the implicit meaning explicit.

## Module 36 Practice Translating Circumstantial Participles

Translate the below sentences, adapted from Xenophon's *Anabasis* (Ἀνάβασις 3.2.21-28). To come to an accurate understanding of the sentences, use your knowledge of endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly. Circumstantial **participles** are in bold.

3.2.21 τὰ δὲ ἐπιτήδεια σκέψασθε πότερον ὠνεῖσθαι κρεῖττον ἐκ τῆς ἀγορᾶς ἢν οὗτοι παρεῖχον, **δίδοντες** μικρὰ μέτρα πολλοῦ ἀργυρίου ἡμῖν, οἳ μὴδὲ τοῦτο ἔτι ἔχουσιν. ἢ πότερον κρεῖττον ταῦτα ἡμῖν λαμβάνειν εἴπερ τούτων κρατοῦμεν, μέτρῳ **χρωμένοις** ὃ ἡμῖν ἀνδάνει. 3.2.22 εἰ δὲ ταῦτα μὲν γινώσκετε ὅτι κρεῖττονα, τοὺς δὲ ποταμοὺς ἀπόρους νομίζετε εἶναι ἀλλὰ ἴστε τοῦτο οὐδὲν ἀληθὲς ὄντα· πάντες γὰρ ποταμοὶ τοῖς προσιούσι πρὸς τὰς πηγὰς διαβατοὶ γίνονται οὐδὲ τὸ γόνυ βρέχοντες.

... 3.2.27 τοῦτο δὴ δεῖ λέγειν ὅτι δοκεῖ μοι κατακαῦσαι τὰς ἀμάξας ἃς ἔχομεν—ἡμεῖς γὰρ **κατακαύσαντες** ταύτας δυνησόμεθα πορεύεσθαι ὅπη βουλόμεθα—ἔπειτα καὶ τὰς σκηνὰς συγκατακαῦσαι. αὗται γὰρ αὖ ὄχλον μὲν παρέχουσιν ἄγειν· συνωφελοῦσι δ' οὐδὲν οὔτε εἰς τὸ μάχεσθαι οὔτ' εἰς τὸ τὰ ἐπιτήδεια ἔχειν. 3.2.28 ἔτι δὲ καὶ βέλτιστα τῶν ἄλλων σκευῶν τὰ περιττὰ ἀπαλλάξαι πλὴν ὅσα πολέμου ἕνεκεν ἢ σίτων ἢ ποτῶν ἔχομεν. ταῦτα **ποιοῦντες** πλείστοι μὲν ἡμῶν ἐν τοῖς ὅπλοις ἔσονται καὶ ὡς ἐλάχιστοι δὲ σκευοφορήσουσι. κρατούμενοι μὲν γὰρ ἐπίστασθε πάντα ἀλλότρια ὄντα· εἰ δὲ **κρατοῦμεν**, καὶ τοὺς πολεμίους δεῖ σκευοφόρους ἡμετέρους νομίζειν.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

**ἀνδάνω** *please, delight, gratify*  
+ dat.

\***ἀπαλλάττω** *set free, release, deliver from; escape; depart*

\***αὖ, αὖθις (αὖτις)** *again, in turn, hereafter, in the future*

**βρέχω** *wet; get wet*

**ἴστε < οἶδα**

**κατακαῦσαι < κατακαίω** *burn down, burn completely*

**ὅπη** *wherever*

\***πορεύω** *bring, carry, convey, supply; go*

**σκευοφορέω** *carry baggage*

**συγκατακαῦσαι = συν- + κατακαῦσαι**

**συνωφελέω** *join in aiding*

**ὠνέομαι** *buy*

## Adjectives and Nouns and Pronouns

\***ἀγορά, ἀγορᾶς ἡ** *market-place, assembly*

**ἀλλότριος, -ος** *belonging to another; foreign; hostile, ill-disposed*

**ἄμαξα, -ᾶς ἡ** *wagon*

**ἄπορος, -ον** *without passage, having no way in, out, through; impassable; impracticable, difficult*

**μάχεσθαι τό, μάχεσθαι τοῦ** *fighting*

**μέτρον, -ου τό** *measure, size, distance; moderate amount, proportion*

\***ὄπλον, -ου τό** *tool; (pl.) weapons*

**ὄχλος, -ου ὁ** *crowd, a throng, mob; burden; annoyance*



*ἀργύριον, ἀργυρίου τό coin, money; silver	περιττός, -ή, -όν beyond the regular, extraordinary, superfluous, odd
βέλτιστος, -η, -ον best	πηγή, -ῆς ἡ running water, stream; spring, well
γόνυ, -ατος τό knee	πλεῖστος, -η, -ον most, greatest, largest
διαβάτος, -ή, -όν crossed or passed, fordable	*ποταμός, ποταμοῦ ὁ river
ἐλάχιστος [ἄ], -η, -ον smallest, least	ποτόν, -οῦ τό drink
ἐπιτήδειος, -ᾱ, -ον made for a purpose, suitable; useful, necessary	προσιών, -όντος ὁ attacking
ἔχειν τό, ἔχειν τοῦ having; obtaining	σῖτα, -ων τά food, provisions
*ἡμέτερος, -ᾱ, -ον our	σκευή, -ῆς ἡ equipment, attire, apparel
κρατούμενοι < *κρατέω	σκευοφόρος, -ον carrying baggage
*κρείττων, κρεῖττον better, mightier, stronger	σκηνή, -ῆς ἡ tent, booth; stage building, stage

## Module 36 Practice Translating

Translate the sentences below, which have been slightly adapted from Longos' *Daphnis and Khloe* (Δάφνις καὶ Χλόη 4-6.2). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

διετὴς δὲ χρόνος διελήλυθε ἤδη καὶ ποιμήν, ἐξ ἀγρῶν ὁμόρων νέμων, Δρύας τὸ ὄνομα, καὶ αὐτὸς ὁμοίους ἐπιτυγχάνει καὶ εὐρήμασι καὶ θεάμασι. νυμφῶν ἄντρον ἦν, πέτρα μεγάλη, τὰ ἐνδοθεν κοίλη, τὰ ἔξωθεν περιφερής. τὰ ἀγάλματα τῶν νυμφῶν αὐτῶν λίθοις ἐπεποιήτο· πόδες ἀνυπόδητοι, χεῖρες εἰς ὤμους γυμναί, κόμαι μέχρι

τῶν ἀνύχων λελυμένα, ζῶμα περὶ τὴν ἰξύν, μειδίαμα περὶ τὴν ὄφρυν· τὸ πᾶν σχῆμα χορεία ἦν ὀρχουμένων.

ἢ ὡς τοῦ ἄντρου τῆς μεγάλης πέτρας ἦν τὸ μεσαίτατον. ἐκ δὲ τῆς πηγῆς ἀναβλύζον ὕδωρ ρεῖθρον ἐποίει χεόμενον, ὥστε καὶ λειμῶν πάννυ γλαφυρὸς ἐκτέτατο πρὸ τοῦ ἄντρου, πολλῆς καὶ μαλακῆς πόας ὑπὸ τῆς νοτίδος τρεφομένης. ἀνέκειντο δὲ καὶ γαυλοὶ καὶ αὐλοὶ πλάγιοι καὶ σύριγγες καὶ καλαύροπες, πρεσβυτέρων ποιμένων ἀναθήματα. εἰς τοῦτο τὸ νυμφαῖον οἷς ἀρτιτόκος συχνὰ φοιτῶσα δόξαν πολλάκις ἀπωλείας παρεῖχε. κολάσαι δὲ βουλόμενος αὐτὴν καὶ εἰς τὴν προτέραν εὐνομίαν καταστῆσαι, δεσμὸν ῥάβδου χλωρᾶς λυγίσας ὅμοιον βρόχῳ, τῇ πέτρᾳ προσῆλθεν, ὥς ἐκεῖ συλληψόμενος αὐτήν.

ἐπιστὰς δὲ οὐδὲν εἶδεν τούτων ἃ ἤλπισεν, ἀλλὰ τὴν μὲν διδοῦσαν πάννυ ἀνθρωπίνως τὴν θηλὴν εἰς ἄφθονον τοῦ γάλακτος ὀλκήν. καὶ εἶδεν τὸ δὲ παιδίον ἀκλαντὶ λάβρως εἰς ἀμφοτέρας τὰς θηλὰς μεταφέρον τὸ στόμα καθαρὸν καὶ φαιδρὸν, οἷα τῆς οἷος τῇ γλώττῃ τὸ πρόσωπον ἀπολιχνομένης μετὰ τὸν κόρον τῆς τροφῆς. θῆλυ ἦν τοῦτο τὸ παιδίον, καὶ παρέκειτο καὶ τούτῳ γνωρίσματα· μήτρα διάχρυσος, ὑποδήματα ἐπίχρυσα, περισκελίδες χρύσειαι.

θεῖον δὴ τι νομίσας τὸ εὔρημα καὶ διδασκόμενος παρὰ τῆς οἷος ἐλεεῖν τε τὸ παιδίον καὶ φιλεῖν, ἀναιρεῖται μὲν τὸ βρέφος ἐπ' ἀγκῶνος· ἀποτίθεται δὲ τὰ γνωρίσματα κατὰ τῆς πῆρας. εὐχεται δὲ ταῖς Νύμφαις ἐπὶ τύχῃ χρηστῇ θρέψαι τὴν ἱκέτιν αὐτῶν. καὶ ἐπεὶ καιρὸς ἦν ἀπελάνειν τὴν ποιμήνην, ἐλθὼν εἰς τὴν ἑπαυλιν τῇ γυναικὶ διηγεῖται τὰ ὀφθέντα, δείκνυσιν τὰ εὑρεθέντα, κελεύεται θυγάτριον νομίζειν καὶ λανθάνουσαν ὥς ἴδιον τρέφειν.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

**ἀκλαντί** *without crying*

**ἀναβλύζω** *spout up*

**ἀνάκειμαι** *be laid up, be dedicated*

**ἀνθρωπίνως** *like a person, anthropinely*

**ἀπελάνω** *drive away, expel from*

**ἀπολιχμάομαι** *lick off*

**ἐπιτυγχάνω** *hit the mark, light or fall upon, meet with + dat.*

**λάβρως** *eagerly, greedily*

**\*λανθάνω** *escape notice + 'x' in acc. + participle; do (the action of the participle) + λανθάνω secretly, without being seen*

**λῦγίζω** *bend, twist*

**\*λύω (ῥ)** *loose, free, destroy; (mid.) ransom*

**μεταφέρω** *carry across or over, transfer*

ἀποτίθημι <i>put away, stow away</i>	νέμω <i>distribute, allot, assign; pasture, graze; (middle) possess, administer</i>
διελάνω <i>drive away, expel from a place; march, depart</i>	ὀρχέομαι <i>dance</i>
διελήλυθε < διέρχομαι <i>come, go, go through or across</i>	παράκειμαι <i>lie beside, be placed beside</i>
διηγέομαι <i>explain, relate, go through</i>	*πολλάκις <i>many times; often</i>
*ἐκεῖ <i>there, in that place</i>	προσέρχομαι <i>come or go to, approach</i>
ἐκτέτατο < ἐκτείνω <i>stretch out</i>	συλληψόμενος = συν- + λαμβάνω
ἐλεέω <i>have pity on, show mercy upon</i>	συχνά <i>for a long time</i>
ἐλπίζω <i>expect; hope for, hope</i>	*τρέφω <i>bring up, rear; nourish; thicken; cause to grow</i>
ἐνδοθεν <i>from within</i>	φιλέω <i>love, regard with affection</i>
ἐξωθεν <i>from without</i>	φοιτάω <i>go to and fro; stalk</i>
ἐπιστάς < ἐφίστημι (trans.) <i>set upon; cause to stop; (intrans.) stand upon, by</i>	χέω <i>pour</i>

## Adjectives and Nouns and Pronouns

*ἄγαλμα, -ατος τό <i>image, statue; glory, delight</i>	λελυμένοι < λύω
ἀγκών, -ῶνος ὁ <i>bend of the arm, elbow</i>	*λίθος, -ου ὁ <i>rock, stone</i>
ἀγρός, -οῦ ὁ <i>field, land, country</i>	μαλᾶκός, -ή, -όν <i>soft</i>
ἀνάθημα, -ατος τό <i>offering</i>	μειδίᾱμα, -ατος τό <i>smile</i>
ἄντρον, -ου τό <i>cave, grot, cavern</i>	μεσαίτατον < μέσος
ἀνυπόδητος, -ον <i>unshod, barefoot</i>	μίτρα, -ας ἡ <i>belt, girdle; headband; a bandage</i>
ἀπώλεια, -ᾶς ἡ <i>destruction, loss</i>	νοτῖς, -ίδος ἡ <i>moisture</i>
ἄρτίτοκος, -ον <i>new-born; just having given birth</i>	νύμφαιον, -ου τό <i>temple of the nymphs</i>

αὐλός, -οῦ ὁ <i>pipe, flute</i>	νύμφη, -ης ἡ <i>young wife, bride; nymph</i>
αὐχὴν, -ένος ὁ <i>neck, throat</i>	οἶς, οἶος ὁ, ἡ <i>sheep</i>
ἄφθονος, -ον <i>without envy; plentiful</i>	ὀλκή, -ῆς ἡ <i>drawing, trailing, dragging</i>
βρέφος, -εος (-ους) τό <i>foetus, new born</i>	ὄμορος, -ον <i>bordering, neighboring</i>
βρόχος, -ου ὁ <i>noose, slip-knot</i>	ὀρχούμενοι < ὀρχέομαι
γάλα, γάλακτος τό <i>milk</i>	*ὀφθέντα < ὀράω
γαυλός, -οῦ ὁ <i>milk-pail</i>	ὀφρύς, -ύος ἡ <i>brow</i>
γλᾶφῦρός, -ά, -όν <i>hollow, hollowed, deep</i>	παιδίον, -ου τό <i>child</i>
*γλῶττα, -ης ἡ <i>tongue, language</i>	περισκελὶς, -ίδος ἡ <i>leg-band, anklet</i>
γνώρισμα, -ατος τό <i>mark, token</i>	περιφερής, -ές <i>revolving, rounded, curved</i>
γυμνός, -ή, -όν, <i>naked, unclad; unarmed</i>	πέτρα, -ας ἡ <i>rock, a ledge</i>
δεσμός, -οῦ ὁ <i>band, bond, leash</i>	πηγή, -ῆς ἡ <i>running water, stream; spring, well</i>
διάχρῦσος, -ον <i>interwoven with gold</i>	πήρα, -ας ἡ <i>leather pouch, a wallet</i>
**διδούσα < δίδωμι	πόα, -ας ἡ <i>grass, herb</i>
διετής, ἐς <i>of or lasting two years</i>	ποιμήν, -ένος ὁ <i>herdsman, shepherd</i>
Δρύας, -αντος ὁ <i>Dryas</i>	ποιμήνη, -ης ἡ <i>flock</i>
ἔπαυλις, -ιος (-ηος, -εως) ἡ <i>steading, house</i>	*πούς, ποδός ὁ <i>foot</i>
ἐπίχρῦσος, -ον <i>overlaid with gold</i>	*πρέσβυς, -εως (-εος) ὁ <i>old man, elder; ambassador, envoy</i>
εὐρεθέντα < εὐρίσκω	*πρόσωπον, -ου τό <i>face, mask, person</i>
εὐνομία, -ας ἡ <i>good order, order</i>	ῥάβδος, -ου ἡ <i>rod, wand</i>
εὕρημα, -ατος, τό <i>invention, discovery</i>	ῥεῖθρον, -ου τό <i>river, stream</i>
ζῶμα, -ατος τό <i>loin-cloth; girdle</i>	στόμα, -ατος τό <i>mouth</i>
θέαμα, -ατος τό <i>show, sight, spectacle</i>	σῦριγξ, -ιγγος ἡ <i>shepherd's pipe</i>

*θεῖος, -ᾱ, -ον <i>divine, sacred</i>	*σχῆμα, -ατος τό <i>form, figure, appearance, character</i>
θηλή, -ῆς ἡ <i>teat, nipple</i>	τροφή, -ῆς ἡ <i>food, nourishment</i>
θηλυς, -εια, -υ <i>female</i>	*τύχη, -ης ἡ <i>fortune, luck; fate, necessity</i>
θυγάτριον, -ου τό <i>daughter</i>	*ὕδωρ, ὕδατος τό <i>water</i>
ικέτις, -ιδος ἡ <i>suppliant</i>	ὕπόδημα, -ατος τό <i>sandal</i>
ἰξύς, -ύος ἡ <i>waist</i>	φαιδρός, -ᾱ, -όν <i>bright, beaming</i>
καθάρως, -ᾱ, -όν <i>clean, spotless, clear</i>	χλωρός, -ᾱ, -όν <i>greenish-yellow, pale green</i>
καλαῦροψ, -οπος ἡ <i>shepherd's staff</i>	χορείᾱ, -ᾱς ἡ <i>dance</i>
κοῖλος, -η, -ον <i>hollow, hollowed</i>	χρηστός, -ῆ, -όν <i>useful; good, worthy</i>
κόμα, -ας ἡ <i>hair</i>	χρύσεος, -η, -ον (-ος, -ον) <i>golden</i>
κόρος -ου ὁ <i>satiety, surfeit</i>	ῥᾱ, -ᾱς ἡ <i>sheepskin; border, edge; mouth</i>
λειμών, -ῶνος ὁ <i>grassy place, meadow</i>	ῥῶμος, -ου ὁ <i>shoulder</i>

## Module 36 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, consult the **Case and Function Chart** in Appendix I.

καὶ ἐπεὶ καιρὸς ἦν ἀπελαύνειν τὴν ποίμνην, ἐλθὼν εἰς τὴν ἔπαυλιν τῇ γυναικὶ διηγεῖται τὰ ὀφθέντα, δείκνυσι τὰ εὐρεθέντα, κελεύεται θυγάτριον νομίζειν καὶ λανθάνουσαν ὡς ἴδιον τρέφειν.

Check your answers with those in the **Answer Key**.

## Module 36 Top 251–550 Vocabulary to be Memorized

### Adverbs and Preposition and Verbs

ἀντί *against; opposite; instead of; in return for + gen.*

ἀποκτείνω, ἀποκτενέω, ἀπέκτεινα (ἀπεκτάνην), ἀπέκτονα -----, ----- *kill*

δέω, δήσω, ἔδησα, δέδεκα, δέδεμαι, ἐδέθην *bind, tie, fetter; bind 'x' in acc. by 'y' in gen.*

ἐνθα *there, where; then, when*

### Adjectives and Nouns

αἷτιος, αἰτίᾱ, αἷτιον *responsible for, the cause of, guilty of + gen.*

δεύτερος, δευτέρᾱ, δεύτερον *second; (adv.) next*

ἡδύς, ἡδεῖα, ἡδύ *pleasant, glad*

κίνδυνος, κινδύνου ὁ *danger*

ξένος (ξεῖνος), ξένη, ξένον *foreign, strange; (n.) guest-friend, host, stranger*

οὐρανός, οὐρανοῦ ὁ *sky, heaven*

## Module 36 Reading Morphologically by James Patterson

### Ablaut and Nouns Made from Verbs

Sometimes a shift in vowel quality or quantity marks morphological change. For example, when “foot” changes to “feet” in English, the qualitative shift of the vowels from oo to ee changes the word from singular to plural. Note further how a regular shift in the base vowel of these verbs changes the tense:

come (present)	came (past)
run (present)	ran (past)
sing (present)	sang (past)
give (present)	gave (past)

The lengthening of the last vowel of bases that end in -ν/, like ἡγεμῶν *leader*, or in -ρ/ like θυγάτηρ *sister*, to mark the nominative singular are examples of ablaut, or vowel gradation. Ablaut helps make sense of otherwise unexpected vowel changes in dictionary entries and paradigms. Although you may not always be able to predict

when ablaut will occur, seeing it operate should help you see regularity underlying otherwise unpredictable word forms.

When a vowel participates in ablaut, it appears in one of five ways:

basic (or full)	ε
e-grade	
full o-grade	ο
lengthened e-grade	η
lengthened o-grade	ω
zero-grade	∅ (no vowel at all)

Vowels shift according to patterns we will identify when they become relevant, like the lengthening to form the nominative of many feminine and masculine nouns in Greek. To return to the example of “foot : feet” in English, this is one way to mark plurality. Thus we also find “tooth : teeth,” and once upon a time the plural of “book” was “beek.”

Back to Greek. A convenient way to make a noun or adjective from a verb is by making the base o-grade. Take, for instance, the verb λέγω *I speak* from base λεγ/. If I go o-grade, I create the noun λόγος *speech, statement*.

In the below, nouns and adjectives are created from verb bases, called deverbals, which typically exhibit the full o-grade of the base.

Verb Base	English Equivalent	Noun or Adjective Base	English Equivalent
λεγ/	<i>say, speak</i>	λόγο/	<i>statement</i>
λιπ/	<i>leave</i>	λοιπό/	<i>remaining</i>
έχ/	<i>have, hold</i>	ὄχο/	<i>carriage</i>
πεμπ/	<i>send</i>	πομπό/	<i>conductor, guide</i>
φερ/	<i>carry</i>	φορά/	<i>escort, procession</i>
φερ/	<i>carry</i>	φώρ/	<i>thief</i>
σκεπ/	<i>watch</i>	σκοπό/	<i>watcher, lookout</i>

In each instance but one, the full e-grade of the base changes to the full o-grade. But φερ/ *carry* changes to the lengthened o-grade to form the noun φώρ/ *thief*, not to \*φόρ. When reading and unsure of what a word means, try changing the omicron to an epsilon or an epsilon to an omicron to see if you then remember the base. For example, I may forget that φώρ means *thief* but if I switch the vowel to φερ, I may remember that a thief carries away another's property.

Note the presence of the connecting vowel ο in many noun and adjective bases. The ο connects the root of the base to a case marker.

## Module 36 A Synopsis of the Verb

Much of the information in *Greek II: A 21<sup>st</sup>-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of **δίδωμι, δώσω, ἔδωκα, δέδωκα, δέδομαι, ἐδόθην** *give; allow* ‘x’ in dat. or acc. + inf., **ἐμὲ (ἐμοί) εὐτυχεῖν δίδως** *you allow me to prosper*. The finite forms are all in the second-person plural. The participles give you the information you need to produce the correct forms for the cases.

	Active	Middle	Passive
<b>Present Ind.</b>	δίδοτε	δίδοσθε	δίδοσθε
<b>Imperfect Ind.</b>	ἐδίδοτε	ἐδίδοσθε	ἐδίδοσθε
<b>Future Ind.</b>	δώσετε	δώσεσθε	δοθήσεσθε
<b>Aorist Ind.</b>	ἔδοτε	ἔδοσθε	ἐδόθητε
<b>Perfect Ind.</b>	δεδώκατε	δέδοσθε	δέδοσθε
<b>Pluperf. Ind.</b>	ἐδεδώκετε	ἐδέδοσθε	ἐδέδοσθε
<b>Present Inf.</b>	διδόναι	δίδοσθαι	δίδοσθαι
<b>Future Inf.</b>	δώσειν	δώσεσθαι	δοθήσεσθαι
<b>Aorist Inf.</b>	δοῦναι	δόσθαι	δοθῆναι
<b>Perfect Inf.</b>	δεδωκέναι	δεδόσθαι	δεδόσθαι
<b>Present Part.</b>	διδούς, -όντος διδούσα, -ούσης διδόν, -όντος	διδόμενος, -η, -ον	διδόμενος, -η, -ον
<b>Future Part.</b>	δώσων, -οντος δώσουσα, -ούσης δῶσον, -οντος	δωσόμενος, -η, -ον	δοθησόμενος, -η, -ον
<b>Aorist Part.</b>	δούς, δόντος δοῦσα, δούσης δόν, δόντος	δόμενος, -η, -ον	δοθείς, δοθέντος δοθείσα, δοθείσης δοθέν, δοθέντος
<b>Perfect Part.</b>	δεδωκώς, -ότος δεδωκυῖα, -υῖας δεδωκός, -ότος	δεδομένος, -η, -ον	δεδομένος, -η, -ον



## Module 37

# The Subjunctive: The Present and Aorist Subjunctive

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## Module 37 Summary

In this module you learn the endings for the subjunctive mood and how to translate the subjunctive mood into English.

## The Subjunctive Mood

The subjunctive is one of the five moods in Greek—imperative, indicative, infinitive (also classed as a verbal noun), optative, and subjunctive. The subjunctive and the optative, learned in Modules 39 and 40, are hypothetical. Remember that the imperative expresses commands and is also hypothetical—the directive may or may not be realized. The infinitive is often hypothetical and at times is used to issue a command. The indicative is mainly factual, though there are some exceptions.

When considered in the big picture, the subjunctive expresses hypothetical or potential actions or states of being. These potentialities lie in the unforeseeable future and the possibility of their occurring is typically uncertain. When translating the subjunctive into English, be sure to do so in a way that maintains the potentiality of the mood.

## Tense-Aspect

Remember that time (tense) refers to the past, present, and future and can be absolute to the time of speaking or relative to the matrix (head or main) verb or some other fixed point. Aspect refers to whether an action is incomplete (imperfective), complete (perfective), or in a state (stative). The present tense stem, which is used to form the present and imperfect tenses, communicates an

incomplete action. The beginnings and ends of the action are undefined. Thus, the tense-aspect for the present is present ongoing or repeated, and the tense-aspect for the imperfect is past ongoing or repeated (imperfective). The aorist tense stem communicates a completed action as a single whole. The boundaries of the action's beginning and end define the action as complete (perfective). The tense-aspect of the perfect, pluperfect, and future perfect (not covered in this text due to its rarity) have a completed state that results from a previous completed action or have a completed state (stative) whose effects are still relevant. The future tense stems have a temporal value but no aspect, showing no distinction between the imperfective (incomplete) and perfective (complete) aspect (CGCG 33.4-6).

### Tense-Aspect Examples

The subjunctive has future time, referring to a hypothetical situation. The difference between the present and aorist subjunctives is aspectual, not temporal. The present has imperfective aspect, and the aorist has perfective aspect. The perfect subjunctive (not covered in this text due to its rarity) has stative aspect. Consider these examples from Homer's *Odyssey* 6.158-59, 6.259-61, 8.523-24.

1. κεῖνος δ' αὖ περὶ κῆρι μακάρτατος ἔξοχον ἄλλων,  
ὃς κέ σ' ἐέδνοισι βρίςας οἶκόνδ' ἀγάγηται.

*Most blessed of all in his heart is the one  
Who with his dowry wins your hand **takes** you home.*

2. ὄφρ' ἂν μὲν κ' ἀγροὺς ἴωμεν καὶ ἔργ' ἀνθρώπων  
τόφρα σὺν ἀμφιπόλοισι μεθ' ἡμιόνους καὶ ἄμαξαν  
καρπαλίμως ἔρχεσθαι· ἐγὼ δ' ὁδὸν ἡγεμονεύσω.

*While we **pass by** people's fields and homes,  
With the girls behind the mules and wagon,  
Walk quickly. I will lead the way.*

3. ὥς δὲ γυνὴ **κλαίῃ** φίλον πόσιν ἀμφιπεσοῦσα,  
ὃς τε τῆς πρόσθεν πόλιος λαῶν τε **πέσῃ**.

*As a wife **mourns** her beloved husband, holding tightly to him,  
Who **perishes** for their city and people.*

In example one, the action of **taking** (aorist) presents a completed act which is anterior to the matrix (head or main) verb. In the second, the **passing by** (present) emphasizes the action in progress, with the **passing by** happening simultaneously with the walking. And in the last, the **mourning** (present) is ongoing, and the **death** (aorist) is a complete irrevocable action anterior to the **mourning**.

## Translating the Subjunctive Mood

### The Hypothetical in English

When learning the Greek subjunctive, it is helpful to consider how English expresses hypotheses or potentialities. Consider these sentences in English. In each the verb in bold has an action or state of being that is hypothetical.

Well, he **may be** a fool, but he's our fool.

It **would make** me so glad.

But if you **don't**, that's alright too.

Cold, gray buildings where a hill **should be**.

**Let's play** checkers all day until we **pass** away.

I **must be** 'bout my business.

**May** the trees **sing** when the wind **blows**.

As you consider how verbs function in English and in Greek, reflect on whether a sentence is stating something that is factually true, that is potentially true, or that is purely hypothetical, imagining what could or should or must be so.

### The Hypothetical in Greek

Consider these examples from Homer's *Odyssey* 17.549-550 and Euripides' *Alkestis* 848-849.

1. αἶ κ' αὐτὸν **γνώω** νημερτέα πάντ' ἐνέποντα,  
ἔσσω μιν χλαῖνάν τε χιτῶνά τε, εἴματα καλά.

*If I **observe** him telling a tale all true*

*I will give cloak and tunic to him, beautiful clothes.*

2. οὐκ ἔστιν ὅστις αὐτὸν ἐξαίρησεται  
μογοῦντα πλευρά, πρὶν γυναῖκ' ἐμοὶ **μεθῆ**.

*There is no one who will take him,*

*Held tight around the waist, before he **releases** the woman to me.*

The verbs in bold are in the subjunctive mood. The first example offers an action expressed in a condition that proposes the potential gift Penelope will give to the beggar should he speak true. The second gives a prediction of what Herakles thinks will happen when he goes to steal Alkestis from Death. In the translations, the subordinating conjunction **if** tells the reader that the imagined scene is hypothetical, as does (in the second) the temporal subordinating conjunction **before**.

## The Conjugation of the Present and Aorist Subjunctives of μι-Verbs

### Stems for εἶμι, εἴμι, δείκνυμι, δίδωμι, ἵημι, ἴσθημι, τίθημι, φημί

**μι-verbs** have a variety of long, short, mixed, and **ω-verb** stems. For an accurate explanation of stems and word formation, see *Reading Morphologically* and *Gareth Morgan's Lexis* by James Patterson.

The subjunctive forms for **μι-verbs** show variation, mainly when the vowel of the stem and the vowels of the endings have undergone contraction.

Verb	Vowel Grade	Present Tense Stem
εἶμι (έσ/)	short	έ (σ)-
εἴμι (ί/, ἰ)	long, short, short	ει-, ἰ-, ἰε-
δείκνυμι (δεικ/)	long, short	δεικνῦ-, δεικνυ-
δίδωμι (δο/)	long, short	διδω- (διδου-), διδο-
ἵημι (Jε/)	long, short	ἰη- (ἰει-), ἰε-
ἴσθημι (στα/)	long, short	ἰσθη-, ἰστᾶ-
τίθημι (θε/)	long, short	τιθη- (τιθει-), τιθε-
φημί (φα)	long, short	φη-, φᾶ-

Verb	Vowel Grade	Aor. Act. Mid. Tense Stem
εἶμι (έσ/)	-----	-----
εἴμι (ί/, ἰ)	-----	-----
δείκνυμι (δεικ/)	regular first aorist	δειξ-
δίδωμι (δο/)	long, short, mixed	δω-, δο-, δωκ-
ἵημι (Jε/)	long, short, mixed	-ή-, -έ-, -ήκ-
ἴσθημι (στα/ ἔστησα)	regular first aorist	στησ-
ἴσθημι (στα/ ἔστην)	long, short	στη-, στᾶ-
τίθημι (θε/)	long, short, mixed	θη-, θε-, θηκ-
φημί (φα)	-----	-----

### Endings for εἶμι, εἴμι, δείκνυμι, δίδωμι, ἵημι, ἴσθημι, τίθημι, φημί

The endings, for the most part, are identical to the subjunctive endings of ω-verbs.

## The Conjugation of the Present Subjunctive of εἶμι

### The Present Active Subjunctive of εἶμι

Verb Form	English Equivalent	Person and Number
ᾤ	<i>requires a context</i>	1 <sup>st</sup> singular
ᾤς	<i>requires a context</i>	2 <sup>nd</sup> singular
ᾤ	<i>requires a context</i>	3 <sup>rd</sup> singular
ᾤμεν	<i>requires a context</i>	1 <sup>st</sup> plural
ᾤτε	<i>requires a context</i>	2 <sup>nd</sup> plural
ᾤσι (ν)	<i>requires a context</i>	3 <sup>rd</sup> plural

### The Aorist Active Subjunctive of εἶμι

There is no aorist subjunctive.

## The Conjugation of the Present Subjunctive of εἶμι

### The Present Active Subjunctive of εἶμι

Verb Form	English Equivalent	Person and Number
ἴω	<i>requires a context</i>	1 <sup>st</sup> singular
ἴης	<i>requires a context</i>	2 <sup>nd</sup> singular
ἴη	<i>requires a context</i>	3 <sup>rd</sup> singular
ἴωμεν	<i>requires a context</i>	1 <sup>st</sup> plural
ἴητε	<i>requires a context</i>	2 <sup>nd</sup> plural
ἴωσι (ν)	<i>requires a context</i>	3 <sup>rd</sup> plural

### The Aorist Active Subjunctive of εἶμι

There is no aorist subjunctive.

## The Conjugation of the Present and Aorist Subjunctive of δείκνυμι, δίδωμι, ἵημι, ἴστημι, τίθημι, and φημί

### The Present Subjunctive of δείκνυμι

#### Active

Verb Form	English Equivalent	Person and Number
δεικνύω	<i>requires a context</i>	1 <sup>st</sup> singular
δεικνύης	<i>requires a context</i>	2 <sup>nd</sup> singular
δεικνύῃ	<i>requires a context</i>	3 <sup>rd</sup> singular
δεικνύμεν	<i>requires a context</i>	1 <sup>st</sup> plural
δεικνύητε	<i>requires a context</i>	2 <sup>nd</sup> plural
δεικνύωσι (ν)	<i>requires a context</i>	3 <sup>rd</sup> plural

### Middle and Passive

Verb Form	English Equivalent	Person and Number
δεικνύωμαι	<i>requires a context</i>	1 <sup>st</sup> singular
δεικνύῃ	<i>requires a context</i>	2 <sup>nd</sup> singular
δεικνύηται	<i>requires a context</i>	3 <sup>rd</sup> singular
δεικνυόμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
δεικνύσθε	<i>requires a context</i>	2 <sup>nd</sup> plural
δεικνύονται	<i>requires a context</i>	3 <sup>rd</sup> plural

### The Aorist Subjunctive of δείκνυμι

#### Active

Verb Form	English Equivalent	Person and Number
δείξω	<i>requires a context</i>	1 <sup>st</sup> singular
δείξης	<i>requires a context</i>	2 <sup>nd</sup> singular
δείξῃ	<i>requires a context</i>	3 <sup>rd</sup> singular
δείξωμεν	<i>requires a context</i>	1 <sup>st</sup> plural
δείξητε	<i>requires a context</i>	2 <sup>nd</sup> plural
δείξωσι (ν)	<i>requires a context</i>	3 <sup>rd</sup> plural

1. The aorist subjunctive of **δείκνυμι** is a first aorist **ω-verb**.

### Middle

Verb Form	English Equivalent	Person and Number
δείξωμαι	<i>requires a context</i>	1 <sup>st</sup> singular
δείξῃ	<i>requires a context</i>	2 <sup>nd</sup> singular
δείξηται	<i>requires a context</i>	3 <sup>rd</sup> singular
δείξώμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
δείξησθε	<i>requires a context</i>	2 <sup>nd</sup> plural
δείξωνται	<i>requires a context</i>	3 <sup>rd</sup> plural

1. The aorist subjunctive of **δείκνυμι** is a first aorist **ω-verb**.

### Passive

Verb Form	English Equivalent	Person and Number
δειχθῶ	<i>requires a context</i>	1 <sup>st</sup> singular
δειχθῇς	<i>requires a context</i>	2 <sup>nd</sup> singular
δειχθῇ	<i>requires a context</i>	3 <sup>rd</sup> singular
δειχθῶμεν	<i>requires a context</i>	1 <sup>st</sup> plural
δειχθῆτε	<i>requires a context</i>	2 <sup>nd</sup> plural
δειχθῶσι (v)	<i>requires a context</i>	3 <sup>rd</sup> plural

1. The aorist subjunctive of **δείκνυμι** is an aorist **ω-verb**.

## The Present Subjunctive of **δίδωμι**

### Active

Verb Form	English Equivalent	Person and Number
διδῶ	<i>requires a context</i>	1 <sup>st</sup> singular
διδῷς	<i>requires a context</i>	2 <sup>nd</sup> singular
διδῷ	<i>requires a context</i>	3 <sup>rd</sup> singular
διδῶμεν	<i>requires a context</i>	1 <sup>st</sup> plural
διδῶτε	<i>requires a context</i>	2 <sup>nd</sup> plural
διδῶσι (v)	<i>requires a context</i>	3 <sup>rd</sup> plural

## Middle and Passive

Verb Form	English Equivalent	Person and Number
διδῶμαι	<i>requires a context</i>	1 <sup>st</sup> singular
διδῷ	<i>requires a context</i>	2 <sup>nd</sup> singular
διδῶται	<i>requires a context</i>	3 <sup>rd</sup> singular
διδώμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
διδῶσθε	<i>requires a context</i>	2 <sup>nd</sup> plural
διδῶνται	<i>requires a context</i>	3 <sup>rd</sup> plural

## The Aorist Subjunctive of δίδωμι

### Active

Verb Form	English Equivalent	Person and Number
δῶ	<i>requires a context</i>	1 <sup>st</sup> singular
δῷς	<i>requires a context</i>	2 <sup>nd</sup> singular
δῷ	<i>requires a context</i>	3 <sup>rd</sup> singular
δῶμεν	<i>requires a context</i>	1 <sup>st</sup> plural
δῶτε	<i>requires a context</i>	2 <sup>nd</sup> plural
δῶσι (ν)	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the forms are the same as the present subjunctive active without the reduplication **δι-**.

### Middle

Verb Form	English Equivalent	Person and Number
δῶμαι	<i>requires a context</i>	1 <sup>st</sup> singular
δῷ	<i>requires a context</i>	2 <sup>nd</sup> singular
δῶται	<i>requires a context</i>	3 <sup>rd</sup> singular
δώμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
δῶσθε	<i>requires a context</i>	2 <sup>nd</sup> plural
δῶνται	<i>requires a context</i>	3 <sup>rd</sup> plural



1. Note that the forms are the same as the present subjunctive middle and passive without the reduplication **δι-**.

### Passive

Verb Form	English Equivalent	Person and Number
δοθῶ	<i>requires a context</i>	1 <sup>st</sup> singular
δοθῇς	<i>requires a context</i>	2 <sup>nd</sup> singular
δοθῇ	<i>requires a context</i>	3 <sup>rd</sup> singular
δοθῶμεν	<i>requires a context</i>	1 <sup>st</sup> plural
δοθῇτε	<i>requires a context</i>	2 <sup>nd</sup> plural
δοθῶσι (ν)	<i>requires a context</i>	3 <sup>rd</sup> plural

1. The aorist subjunctive of **δείκνυμι** is an aorist **ω-verb**.

## The Present Subjunctive of ἵημι

### Active

Verb Form	English Equivalent	Person and Number
ἰῶ	<i>requires a context</i>	1 <sup>st</sup> singular
ἰῇς	<i>requires a context</i>	2 <sup>nd</sup> singular
ἰῇ	<i>requires a context</i>	3 <sup>rd</sup> singular
ἰῶμεν	<i>requires a context</i>	1 <sup>st</sup> plural
ἰῇτε	<i>requires a context</i>	2 <sup>nd</sup> plural
ἰῶσι (ν)	<i>requires a context</i>	3 <sup>rd</sup> plural

### Middle and Passive

Verb Form	English Equivalent	Person and Number
ἰῶμαι	<i>requires a context</i>	1 <sup>st</sup> singular
ἰῇ	<i>requires a context</i>	2 <sup>nd</sup> singular
ἰῇται	<i>requires a context</i>	3 <sup>rd</sup> singular
ἰῶμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
ἰῇθε	<i>requires a context</i>	2 <sup>nd</sup> plural
ἰῶνται	<i>requires a context</i>	3 <sup>rd</sup> plural

## The Aorist Subjunctive of ἵημι

### Active

Verb Form	English Equivalent	Person and Number
-ῶ	<i>requires a context</i>	1 <sup>st</sup> singular
-ῇς	<i>requires a context</i>	2 <sup>nd</sup> singular
-ῇ	<i>requires a context</i>	3 <sup>rd</sup> singular
-ῶμεν	<i>requires a context</i>	1 <sup>st</sup> plural
-ῇτε	<i>requires a context</i>	2 <sup>nd</sup> plural
-ῶσι (ν)	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the forms are the same as the present subjunctive active without the reduplication *ι*-.
2. Note that the dash on ἵημι indicates that it is found in the wild with a prefix.

### Middle

Verb Form	English Equivalent	Person and Number
-ῶμαι	<i>requires a context</i>	1 <sup>st</sup> singular
-ῇ	<i>requires a context</i>	2 <sup>nd</sup> singular
-ῇται	<i>requires a context</i>	3 <sup>rd</sup> singular
-ῶμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
-ῇθε	<i>requires a context</i>	2 <sup>nd</sup> plural
-ῶνται	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the forms are the same as the present subjunctive middle and passive without the reduplication *ι*-.
2. Note that the dash on ἵημι indicates that it is found in the wild with a prefix.

### Passive

Verb Form	English Equivalent	Person and Number
-έθῶ	<i>requires a context</i>	1 <sup>st</sup> singular
-έθῇς	<i>requires a context</i>	2 <sup>nd</sup> singular
-έθῇ	<i>requires a context</i>	3 <sup>rd</sup> singular

-έθῶμεν	<i>requires a context</i>	1 <sup>st</sup> plural
-έθητε	<i>requires a context</i>	2 <sup>nd</sup> plural
-έθωσι (v)	<i>requires a context</i>	3 <sup>rd</sup> plural

1. The aorist subjunctive of ἵημι is an aorist **ω-verb**.
2. Note that the dash on ἵημι indicates that it is found in the wild with a prefix.

## The Present Subjunctive of ἵστημι

### Active

Verb Form	English Equivalent	Person and Number
ἵστω	<i>requires a context</i>	1 <sup>st</sup> singular
ἵσῃς	<i>requires a context</i>	2 <sup>nd</sup> singular
ἵσῃ	<i>requires a context</i>	3 <sup>rd</sup> singular
ἵσθῶμεν	<i>requires a context</i>	1 <sup>st</sup> plural
ἵσῃτε	<i>requires a context</i>	2 <sup>nd</sup> plural
ἵσῶσι (v)	<i>requires a context</i>	3 <sup>rd</sup> plural

### Middle and Passive

Verb Form	English Equivalent	Person and Number
ἵστώμαι	<i>requires a context</i>	1 <sup>st</sup> singular
ἵσῃ	<i>requires a context</i>	2 <sup>nd</sup> singular
ἵσῃται	<i>requires a context</i>	3 <sup>rd</sup> singular
ἵσώμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
ἵσῃσθε	<i>requires a context</i>	2 <sup>nd</sup> plural
ἵσῶνται	<i>requires a context</i>	3 <sup>rd</sup> plural

## The Aorist Subjunctive of ἵστημι's root aorist ἔστην

### Active

Verb Form	English Equivalent	Person and Number
στῶ	<i>requires a context</i>	1 <sup>st</sup> singular
στῇς	<i>requires a context</i>	2 <sup>nd</sup> singular
στῇ	<i>requires a context</i>	3 <sup>rd</sup> singular

στῶμεν	<i>requires a context</i>	1 <sup>st</sup> plural
σθῆτε	<i>requires a context</i>	2 <sup>nd</sup> plural
σῶσι (v)	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the forms are the same as the present subjunctive active without the reduplication *ι*-.

### Middle of ἔστησα

Same as other first aorists.

### Middle of ἔστην

None

### Passive

Verb Form	English Equivalent	Person and Number
σταθῶ	<i>requires a context</i>	1 <sup>st</sup> singular
σταθῆς	<i>requires a context</i>	2 <sup>nd</sup> singular
σταθῇ	<i>requires a context</i>	3 <sup>rd</sup> singular
σταθῶμεν	<i>requires a context</i>	1 <sup>st</sup> plural
σταθῆτε	<i>requires a context</i>	2 <sup>nd</sup> plural
σταθῶσι (v)	<i>requires a context</i>	3 <sup>rd</sup> plural

1. The aorist subjunctive of ἵστημι is an aorist **ω-verb**.

## The Present Subjunctive of τίθημι

### Active

Verb Form	English Equivalent	Person and Number
τιθῶ	<i>requires a context</i>	1 <sup>st</sup> singular
τιθῆς	<i>requires a context</i>	2 <sup>nd</sup> singular
τιθῇ	<i>requires a context</i>	3 <sup>rd</sup> singular
τιθῶμεν	<i>requires a context</i>	1 <sup>st</sup> plural
τιθῆτε	<i>requires a context</i>	2 <sup>nd</sup> plural
τιθῶσι (v)	<i>requires a context</i>	3 <sup>rd</sup> plural

## Middle and Passive

Verb Form	English Equivalent	Person and Number
τιθῶμαι	<i>requires a context</i>	1 <sup>st</sup> singular
τιθῇ	<i>requires a context</i>	2 <sup>nd</sup> singular
τιθῇται	<i>requires a context</i>	3 <sup>rd</sup> singular
τιθώμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
τιθῆσθε	<i>requires a context</i>	2 <sup>nd</sup> plural
τιθώνται	<i>requires a context</i>	3 <sup>rd</sup> plural

## The Aorist Subjunctive of τίθημι

### Active

Verb Form	English Equivalent	Person and Number
θῶ	<i>requires a context</i>	1 <sup>st</sup> singular
θῇς	<i>requires a context</i>	2 <sup>nd</sup> singular
θῇ	<i>requires a context</i>	3 <sup>rd</sup> singular
θῶμεν	<i>requires a context</i>	1 <sup>st</sup> plural
θῆτε	<i>requires a context</i>	2 <sup>nd</sup> plural
θῶσι (ν)	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the forms are the same as the present subjunctive active without the reduplication **τι-**.

### Middle

Verb Form	English Equivalent	Person and Number
θῶμαι	<i>requires a context</i>	1 <sup>st</sup> singular
θῇ	<i>requires a context</i>	2 <sup>nd</sup> singular
θῇται	<i>requires a context</i>	3 <sup>rd</sup> singular
θώμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
θῆσθε	<i>requires a context</i>	2 <sup>nd</sup> plural
θώνται	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the forms are the same as the present subjunctive middle and passive without the reduplication **τι-**.

**Passive**

Verb Form	English Equivalent	Person and Number
τεθῶ	<i>requires a context</i>	1 <sup>st</sup> singular
τεθῇς	<i>requires a context</i>	2 <sup>nd</sup> singular
τεθῇ	<i>requires a context</i>	3 <sup>rd</sup> singular
τεθῶμεν	<i>requires a context</i>	1 <sup>st</sup> plural
τεθῆτε	<i>requires a context</i>	2 <sup>nd</sup> plural
τεθῶσι (v)	<i>requires a context</i>	3 <sup>rd</sup> plural

1. The aorist subjunctive of τίθημι is an aorist **ω-verb**.

**The Present Subjunctive of φημί****Active**

Verb Form	English Equivalent	Person and Number
φῶ	<i>requires a context</i>	1 <sup>st</sup> singular
φῇς	<i>requires a context</i>	2 <sup>nd</sup> singular
φῇ	<i>requires a context</i>	3 <sup>rd</sup> singular
φῶμεν	<i>requires a context</i>	1 <sup>st</sup> plural
φῆτε	<i>requires a context</i>	2 <sup>nd</sup> plural
φῶσι (v)	<i>requires a context</i>	3 <sup>rd</sup> plural

**The Aorist Subjunctive of φημί****Active**

Verb Form	English Equivalent	Person and Number
φήσω	<i>requires a context</i>	1 <sup>st</sup> singular
φήσης	<i>requires a context</i>	2 <sup>nd</sup> singular
φήσῃ	<i>requires a context</i>	3 <sup>rd</sup> singular
φήσωμεν	<i>requires a context</i>	1 <sup>st</sup> plural
φήσητε	<i>requires a context</i>	2 <sup>nd</sup> plural
φήσωσι (v)	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the aorist subjunctive of φημί is an **ω-verb** aorist.

## Middle

Verb Form	English Equivalent	Person and Number
φήσωμαι	<i>requires a context</i>	1 <sup>st</sup> singular
φήσῃ	<i>requires a context</i>	2 <sup>nd</sup> singular
φήσῃται	<i>requires a context</i>	3 <sup>rd</sup> singular
φήσώμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
φήσησθε	<i>requires a context</i>	2 <sup>nd</sup> plural
φήσωνται	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the aorist subjunctive of **φημί** is an **ω-verb** aorist.

## Passive

Verb Form	English Equivalent	Person and Number
φαθῶ	<i>requires a context</i>	1 <sup>st</sup> singular
φαθῇς	<i>requires a context</i>	2 <sup>nd</sup> singular
φαθῇ	<i>requires a context</i>	3 <sup>rd</sup> singular
φαθῶμεν	<i>requires a context</i>	1 <sup>st</sup> plural
φαθῆτε	<i>requires a context</i>	2 <sup>nd</sup> plural
φαθῶσι (ν)	<i>requires a context</i>	3 <sup>rd</sup> plural

1. The aorist subjunctive of **φημί** is an aorist **ω-verb**.

## The Conjugation of the Present and Aorist (first and second) Subjunctive Active of ω-verbs

### Stems and Endings of the Present and Aorist Subjunctive Active of ω-verbs

The present and aorist subjunctive active is formed by adding the following endings to the present active, middle, and passive stem *or* to the active and middle aorist tense stem:

-ω	-ωμεν
-ῃς	-ῆτε
-ῃ	-ωσι (ν)

1. Note that the first-person singular of the present subjunctive is a lookalike form with the indicative.

**The present middle and passive subjunctive and aorist middle subjunctive** are formed by adding the following endings to the present active, middle, and passive stem *or* to the active and middle aorist tense stem:

-ωμαι	-ωμεθα
-ῃ (ῃσαι)	-ῃσθε
-ῃται	-ωνται

1. Note that the second-person singular of the present subjunctive is a lookalike form with the indicative.

**The aorist subjunctive passive** is formed by adding the following endings to the aorist passive tense stem with the past indicative augment removed:

-ῶ	-ῶμεν
-ῇς	-ῇτε
-ῇ	-ῶσι(ν)

1. Note that the endings are the same as the present active subjunctive but with a fixed accent.

## Endings for Ω-Verbs in Summary

This chart gives the same information as the above:

### Subjunctive Endings for ω-Verbs

	Active		Middle		Passive	
Present:	ω	ωμεν	ωμαι	ωμεθα	ωμαι	ωμεθα
principal	ῃς	ῃτε	ῃ	ῃσθε	ῃ	ῃσθε
part I	ῃ	ωσι(ν)	ῃται	ωνται	ῃται	ωνται
Aorist:	ω	ωμεν	ωμαι	ωμεθα	ῶ	ῶμεν
principal	ῃς	ῃτε	ῃ	ῃσθε	ῇς	ῇτε
parts III and VI	ῃ	ωσι (ν)	ῃται	ωνται	ῇ	ῶσι (ν)

Make sure that you know how to read the chart, noting the similarities and differences between the endings of the present and aorist indicatives and subjunctives. Remember that in all subjunctive endings the initial vowel is long, that if an iota is present in the indicative, it becomes a subscript, and that the past indicative augment is only present in the indicative forms of the imperfect, aorist, and pluperfect.



**Sophokles (Sophocles) of Athens, Σοφοκλῆς ὁ Ἀθηναῖος, c. 497–406 BCE.**

Sophokles wrote satyr plays and tragedies. He composed over 120 plays and seven have survived, the most famous being *Oidipous Tyrannos* (Oedipus Rex) and *Antigone*. He is said to have won twenty-four of the thirty competitions he entered. Of him it is said that he portrayed people as better than they are in reality.

**Oidipous (Οἰδίπους).** Fated to marry his mother and kill his father, Oidipous seeks to identify the murderer of Laios, king of Thebes, so that he can end the plague afflicting the Thebans. He succeeds and discovers that he is the murderer and son of king Laios.

## Module 37 Practice Translating the Subjunctive

Translate the below sentences, adapted from Sophokles' *Oidipous Tyrannos* (Οἰδίπους Τύραννος 280-81), Euripides' *Alkestis* (Ἀλκηστis 1020-22, 1145-47), and Euripides' *Medeia* (Μήδεια 28-32, 125-130, 241-45, 263-66, 184-89, 274-76, and 328-331). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly. **Subjunctive** forms are in bold.

1. **Οἰδίπους:** δίκαι' ἔλεξας· ἀλλ' ἀναγκάσαι θεοὺς ἃ ἂν μὴ **θέλωσι** ποιεῖν οὐδ' εἷς δύναται ἀνὴρ.
2. **Ἡρακλῆς:** γυναιῖκα τήνδε μοι σῶσον λαβών, ἕως ἂν ἵππους δεῦρο Ὀρηκίας ἄγων **ἔλθω**, τύραννον Βιστόνων κατακτανών.
3. **Ἡρακλῆς:** οὐπω θέμις σοι τῆσδε προσφωνημάτων κλύειν, πρὶν ἂν θεοῖς τοῖς νερτέροις **ἀφαγνίσηται** καὶ τρίτον **μόλη** φάος. ἀλλ' εἴσαγ' εἴσω τήνδε.
4. **Τροφός:** ὥς δὲ πέτρος ἢ θαλάσσιος κλύδων, ἀκούει, νουθετουμένη, φίλων, ἣν μὴ ποτε αὐτὴ πρὸς αὐτὴν πατέρ' **ἀποιμώξῃ** φίλον καὶ γαῖαν οἴκους θ'.
5. **Τροφός:** τοῖς μετρίοις χρῆσθαί τε μακροῦ λῶστα βροτοῖσιν· τὰ δ' ὑπερβάλλοντ' οὐδένα καιρὸν δύναται θνητοῖς· μέζους δ' ἄτας, ὅταν **ὀργισθῇ** δαίμων οἴκοις, ἀπέδωκεν.
6. **Μήδεια:** ἐὰν μὲν τάδ' ἡμεῖς **ἐκπονώμεθα** καὶ εὖ πόσις **συννοικῇ**, μὴ βίᾳ φέρων ζυγόν, ζηλωτὸς αἰών· εἰ δὲ μή, θανεῖν χρεών. ἀνὴρ δ', ὅταν τοῖς ἔνδον **ἄχθηται** ξυνών, ἔξω μολὼν ἔπαυσε καρδίαν ἄσης.

7. **Μήδεια:** γυνή γάρ τ' ἄλλα μὲν φόβου πλέα κακή τ' ἐς ἄλκην καὶ σίδηρον εἰσορᾷν· ὅταν δ' ἐς εὐνὴν ἡδίκημένη **κυρῇ**, οὐκ ἔστιν ἄλλη φρὴν μαιφονωτέρα.
8. **Τροφός:** δράσω τάδ'· ἀτὰρ φόβος εἰ πείσω δέσποιναν ἐμήν· μόχθου δὲ χάριν τήνδ' ἐπιδώσω σοί, καίτοι ἀποταυροῦται δμωσίν, ὅταν τις μῦθον προφέρων πέλας **ὀρμηθῇ**.
9. **Κρέων:** καὶ δεῖ μὴ τι μέλλειν· ὡς ἐγὼ βραβεὺς λόγου τοῦδ' εἰμί, κούκ ἄπειμι πρὸς δόμους πάλιν, πρὶν ἂν σε γαίας τερμόνων ἔξω **βάλω**.
10. **Μήδεια:** ὦ πατρίς, ὦ σου κάρτα νῦν μνείαν ἔχω.
11. **Κρέων:** πλὴν γὰρ τέκνων ἔμοιγε φίλτατον πολὺ.
12. **Μήδεια:** φεῦ φεῦ, βροτοῖς ἔρωτες ὡς κακὸν μέγα.
13. **Κρέων:** ὅπως ἂν, οἶμαι, καὶ **παραστῶσιν** τύχαι.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

\*ἀναγκάζω, ἀναγκάσω,  
ἡνάγκασα *force, constrain,*  
*compel*

\*ἀποδίδωμι *give back; allow,*  
*permit; pay; (mid.) sell*

ἀποιμώζω *bewail loudly*

ἀποταυρόομαι *be like a bull*

ἀφαγνίζω *purify*

ἄχθομαι *be annoyed, be vexed,*  
*be grieved + dat.*

\*βάλλω, βαλέω, ἔβαλον  
*throw, hit; (mid.) ἐπ' ἐαυτῶν*  
*βαλλόμενοι acting on their own*

βλώσκω, μολέομαι, ἔμολον  
*come, go*

δεῦρο *here, over here*

\*δράω, δράσω, ἔδρᾱσα *do, act*

κλύω *hear + gen.*

κῦρέω *hit, light upon; meet with,*  
*fall in with + dat.; experience +*  
*part.*

μόλη < βλώσκω

νουθετέω *put in mind, admonish,*  
*warn, advise, rebuke*

ξυνουκέω *dwelt or live together*

ὀργίζω *make angry, provoke,*  
*irritate; (pass.) grow angry, be*  
*wroth + dat.*

ὀρμάω *set in motion; (intrans.*  
*act. or mid.) start off, go; rush*

οὔπω *not yet*

παρίστημι *make to stand*

\*παύω *make to end, stop;*  
*(middle and passive) rest or*  
*cease from + gen.*

εἰσάγω <i>bring in</i>	πέλας <i>near + gen.; near</i>
εἰσοράω <i>look into, look upon, view, behold</i>	*πλήν <i>except, save + gen.; (conj.) but; (adv.) and yet, however</i>
εἴσω <i>inside</i>	προφέρω <i>bring before</i>
ἐκπονέω <i>work out, finish off</i>	σύνειμι, -έσομαι <i>be with, be joined with</i>
ἐνδον <i>inside, within</i>	σώζω, σώσω, ἔσωσα <i>save, keep</i>
*ἐξω <i>outside; beyond; except</i>	ὑπερβάλλω <i>throw over</i>
ἐπιδίδωμι <i>give besides</i>	φεῦ <i>ah, alas, woe</i>
κατακτείνω <i>kill, slay, murder</i>	χρησθαι < χράομαι

## Adjectives and Nouns and Pronouns

αἰών, -ῶνος ὁ <i>lifetime, life</i>	μέτριος, -ᾶ, -ον <i>fair, moderate, reasonable</i>
ἀλκή, -ῆς ἡ <i>strength, courage; battle, fight</i>	μῖαιφόνος, -ον <i>bloody; bloodthirsty, murderous</i>
ἄση, -ης ἡ <i>distress, nausea</i>	μνεία, -ᾶς ἡ <i>remembrance, mention</i>
ἄτη, -ης ἡ <i>folly, blindness, delusion; ruin, destruction</i>	μόχθος, -ου ὁ <i>toil, hard work, hardship, distress, trouble</i>
*βία, -ας ἡ <i>strength, force, power, might, violence</i>	μῦθος, -ου ὁ <i>word, speech; tale, story</i>
Βίστων, Βίστονος ὁ <i>a Biston, one of the Bistones of Bithynia</i>	νέρτερος, -α, -ον <i>lower, nether</i>
βράβεύς, -ῆρος (-έως) ὁ <i>judge, chief, leader</i>	*οἶκος, -ου ὁ <i>house, dwelling place; household</i>
βροτός, -οῦ ὁ, ἡ <i>a mortal</i>	*πατρίς, -ίδος ἡ <i>fatherland</i>
γαῖα, -ᾶς ἡ <i>earth, land, country</i>	πέτρος, -ου ὁ <i>a stone</i>
*δαίμων, -ονος ἡ, ὁ <i>spirit, god, demon</i>	πλέως, πλέα, πλέων <i>full, filled + gen.</i>
δέσποινα, -ης ἡ <i>mistress, lady of the house</i>	πόσις, -ιος ὁ <i>husband, spouse</i>
δμῶς, -ῶς ὁ <i>slave (taken in war)</i>	προσφώνημα, -ατος τό <i>an address, speech; words</i>
*δόμος, -ου ὁ <i>house</i>	σίδηρος, -ου ὁ <i>iron</i>

ἔρως, -ωτος ὁ <i>love</i>	τᾶλλα = τὰ ἄλλα
εὐνή, -ῆς ἡ <i>bed, marriage-bed</i>	*τέκνον, -ον τό <i>child</i>
ζηλωτός, -ή, -όν (-ός, -όν) <i>enviable, blessed</i>	τέρμων, -ονος ὁ <i>boundary</i>
ζυγόν, -οῦ τό <i>yoke, pair</i>	*τρίτος, -η, -ον <i>third</i>
θαλάσσιος, -ᾶ, -ον (-ος, -ον) <i>of, in, on, or from the sea</i>	*τύραννος, -ου ὁ <i>tyrant, absolute ruler</i>
θέμις, θέμιστος ἡ <i>established as custom; justice, right</i>	*τύχη, -ης ἡ <i>fortune, luck; fate, necessity</i>
θνητός, -ή, -όν <i>mortal</i>	φάος (φῶς), φάεος (φωτός) τό <i>light, daylight</i>
Θρηκία, -ας ἡ <i>Thrakia (Thrace)</i>	φίλτατος, -η, -ον <i>most dear</i>
καρδία, -ας ἡ <i>heart</i>	*φόβος, -ου ὁ <i>fear</i>
κάρτα <i>very, very much, extremely</i>	φρήν, φρενός ἡ <i>the midriff; heart, mind</i>
κλύδων [ῡ], -ωνος ὁ <i>wave, billow; surf, rough water</i>	*χάρις, -ιτος ἡ <i>charm, grace, favor; gratitude; χάριν εἰδέναι feel grateful; χάριν for the sake of + gen.</i>
λῶστος, -η, -ον <i>best</i>	χρεών (χρειών), χρεών τό <i>necessity, fate; it is necessary + inf.</i>
μεῖζων (μέζων), μεῖζον (μέζον) <i>greater, bigger, stronger</i>	

## Module 37 Practice Translating

Translate the sentences below, which have been adapted slightly from Longos' *Daphnis and Khloe* (Δάφνις καὶ Χλόη 6.3-9.1). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

ἡ μὲν δὴ Νάπη (τοῦτο γὰρ ἑκαλεῖτο) μήτηρ εὐθὺς ἦν καὶ ἐφίλει τὸ παιδίον, ὥσπερ ὑπὸ τῆς ὀϊος παρευδοκιμηθῆναι δεδοικυῖα. καὶ τίθεται καὶ αὐτὴ ποιμενικὸν ὄνομα

αὐτῷ, Χλόην, πρὸς πίστιν. ταῦτα τὰ παῖδια ταχὺ μάλα ἠϋξῆσε. καὶ κάλλος αὐτοῖς ἐξεφαίνετο κρεῖττον ἀγροικίας. ἦδη τε ἦν ὁ μὲν πέντε καὶ δέκα ἐτῶν ἀπὸ γενεᾶς· ἡ δὲ τρισκαίδεκα ἐτῶν. καὶ ὁ Δρύας καὶ ὁ Λάμων ἐπὶ μιᾷς νυκτὸς ὁρώσιν ὄναρ τοιόνδε τι.

τὰς νύμφας ἐδόκουν ἐκείνας—τὰς ἐν τῷ ἄντρῳ ἐν ᾧ ἡ πηγὴ, ἐν ᾧ τὸ παιδίον ἠϋρεν ὁ Δρύας—τὸν Δάφνιν καὶ τὴν Χλόην παραδιδόναι παιδίῳ μάλα σοβαρῶ καὶ καλῶ, πτερὰ ἐκ τῶν ὤμων ἔχοντι, βέλη μικρὰ ἅμα τοξαρίῳ φέροντι. τὸ δὲ παιδίον, ἐφαψάμενον ἀμφοτέρων ἐνὶ βέλει, κελεῦσαι αὐτοῖς λοιπὸν νέμειν· τὸν μὲν τὸ αἰπόλιον, τὴν δὲ τὸ ποιμνιον. τοῦτο τὸ ὄναρ ἰδόντες, ἤχθοντο μὲν εἰ ποιμένες ἔσσονται καὶ αἰπόλοι. οἱ τύχην ἐκ σπαργάνων ἐπαγγελλόμενοι κρεῖττονα, δι' ἣν αὐτοὺς καὶ τροφαῖς ἔτρεφον ἀβροτέραις καὶ γράμματα ἐπαίδευον καὶ πάντα ὅσα καλὰ ἦν ἐπ' ἀγροικίας. ἐδόκει δὲ πείθεσθαι θεοῖς περὶ τῶν σωθέντων προνοίᾳ θεῶν.

καὶ κοινώσαντες ἀλλήλοις τὸ ὄναρ καὶ θύσαντες τῷ τὰ πτερὰ ἔχοντι παιδίῳ παρὰ ταῖς Νύμφαις—τὸ γὰρ ὄνομα λέγειν οὐκ εἶχον—ὥς ποιμένας ἐκπέμπουσιν αὐτοὺς ἅμα ταῖς ἀγέλαις ἐκδιδάξαντες ἕκαστα· πῶς δεῖ νέμειν πρὸ μεσημβρίας, πῶς ἐπινέμειν κοπάσαντος τοῦ καύματος, πότε ἀγειν ἐπὶ ποτόν, πότε ἀπάγειν ἐπὶ κοῖτον, ἐπὶ τίσι καλαύροπι χρηστέον, ἐπὶ τίσι μόνῃ φωνῇ.

οἱ δὲ μάλα χαίροντες ὡς ἀρχὴν μεγάλην παρελάμβανον καὶ ἐφίλουν τὰς αἶγας καὶ τὰ πρόβατα μᾶλλον ἢ ποιμέσιν ἔθος· ἡ μὲν ἐς ποιμνιον ἄγουσα τῆς σωτηρίας τὴν αἰτίαν, ὁ δὲ μεμνημένος ὡς ἐκκείμενον αὐτὸν αἶξ ἀνέθρεψε. ἦρος ἦν ἀρχὴ καὶ πάντα ἤκμαζεν ἄνθη, τὰ ἐν δρυμοῖς, τὰ ἐν λειμῶσι καὶ ὅσα ὄρεα. βόμβος ἦν ἡδὴ μελιτῶν, ἦχος ὀρνίθων μουσικῶν, σκιρτήματα ποιμνίων ἀρτιγεννήτων· ἄρνες ἐσκίρτων ἐν τοῖς ὄρεσιν, ἐβόμβουν ἐν τοῖς λειμῶσιν αἱ μέλιται, τὰς λόχμας κατῆδον ὄρνιθες.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

**ἀκμάζω** *be in full bloom, be at one's prime*

**ἀνατρέφω** *see τρέφω*

**ἀπάγειν (ἀπο ἄγω)** *see ἄγω*

**αὐξάνω** *make large, increase, augment*

**ἄχθομαι** *be loaded; be annoyed, vexed, grieved + dat.*

**βομβέω** *make a booming, humming noise, sound deep*

**\*δέδοικα < δέιδω** *fear, be afraid, dread; fear to + inf.*

**ἐκδιδάσκω** *teach, instruct*

**κοινώω** *make common, communicate, impart*

**κοπάζω** *grow weary*

**\*μάλα** *very*

**μιμνήσκω** *remind 'x' in acc. of 'y'; recall; (mid. or pass.) remember + gen. or + acc., make mention of (+ gen.)*

**νέμω** *distribute, allot, assign; pasture, graze; (middle) possess, administer*

**\*παιδεύω** *educate, teach*

**\*παραδίδωμι** *hand over, surrender; hand down; betray*

**παρελάμβανον** *see λαμβάνω*

ἔκκειμαι *be cast out*

ἐκπέμπουσιν < πέμπω

ἐκφαίνω *show forth, bring to light, reveal*

ἐπαγγέλλω *tell, proclaim, announce; give orders, command*

ἐπινέμω *see νέμω*

ἐφάπτω *bind on; (mid.) touch + gen.*

θύω *sacrifice*

κατάδω *sing to*

παρενδοκιμέω *surpass in reputation*

σκιρτάω *spring, leap, bound*

\*σώζω *save, keep*

\*τρέφω *bring up, rear; nourish; thicken; cause to grow*

φιλέω *love, regard with affection*

\*χαίρω *rejoice in, take pleasure in, enjoy + dat. or + participle; be unpunished, be safe and sound; hail or farewell*

χρηστέον *one must use + dat.*

## Adjectives and Nouns and Pronouns

ἄβρός, -ά, -όν (-ός, -όν) *graceful, delicate, pretty*

ἀγέλη, -ης ἡ *herd*

ἀγρουκία, -ας ἡ *rusticity, coarseness; the country*

αἶξ, αἰγός ὁ *or ἡ goat*

αἰπόλιον, -ου τό *herd of goats*

αἰπόλος, -ου ὁ *a goatherd*

\*αἵτιος, αἰτιῖα, αἴτιον *responsible for, the cause of, guilty of + gen.; (f.) responsibility, guilt; cause*

ἄνθος, -εος (-ους) τό *blossom, flower*

ἄντρον, -ου τό *cave, grot, cavern*

ἄρην, ἀρνός ὁ *lamb*

ἄρτιγέννητος, -ον *just born*

βέλος, -εος (-ους) τό *projectile; arrow, weapon*

μεσημβρία, -ας ἡ *mid-day, noon; south*

μουσικός, -ή, -όν *musical*

Νάπη, -ης ἡ *Nape*

νύμφη, -ης ἡ *young wife, bride; nymph*

\*νύξ, νυκτός ἡ *night*

οἶς, οἶος ὁ, ἡ *sheep*

ὄναρ, ὄνειρου τό *dream*

ὄρειος, -α, -ον (-ος, -ον) *of or from the mountains*

ὄρνις, -ιθος ὁ *bird; omen*

\*ὄρος, -εος (-ους) τό *mountain, hill*

παιδίον, -ου τό *child*

\*πέντε *five*

**βόμβος, -ου** *ó booming, humming*

**γενεά, -ᾶς** *ή race, stock, family; birth*

**\*γράμμα, γράμματος** *τό letter, written character; (pl.) piece of writing, document*

**Δάφνις, -ιδος** *ó Daphnis*

**\*δέκα** *ten*

**δρυμός, -οῦ** *ó copse, thicket*

**Δρύας, -αντος** *ó Dryas*

**ἔαρ, ἦρος** *τό spring*

**ἔθος, -εος (-ους)** *τό custom, habit, manner*

**ἔτος, -εος (-ους)** *τό year*

**ἦρος < ἔαρ**

**ἦχος, -ου** *ó sound*

**κἄλαῦροψ, -οπος** *ή shepherd's staff or crook*

**κάλλος, -εος (-ους)** *τό beauty*

**καῦμα, -ατος** *τό burning heat*

**κοῖτος, -ου** *ó resting-place, bed; sleep*

**\*κρείττων, κρεῖττον** *better, mightier, stronger*

**Λάμων, -ονος** *ó Lamon*

**λειμών, -ῶνος** *ó grassy place, meadow*

**λόχμη, -ης** *ή thicket, copse, lair*

**μέλισσα, -ᾶς** *ή a bee*

**πηγή, -ῆς** *ή running water, stream; spring, well*

**πίστις, -ιος (-ηος, -εως)** *ή faith, honesty, trust; pledge*

**ποιμενικός, -ή, -όν** *of or for a shepherd*

**ποιμήν, -ένος** *ó herdsman, shepherd*

**ποίμινιον, -ου** *τό flock, herd, head*

**ποτός, -ή, -όν** *drunk, for drinking; (n.) drink*

**πρόβατον, -ου** *τό sheep*

**πρόνοια, -ᾶς** *ή foresight, foreknowledge*

**πτερόν, -οῦ** *τό feather; feathers, wing*

**σκίρτημα, -ατος** *τό bound, leap*

**σοβᾶρός, -ά, -όν** *rushing, violent; pompous, proud*

**σπάργᾶνον, -ου** *τό band for swathing infants; (pl.) swaddling-clothes*

**σωθέντες, -ων οἱ** *saved*

**σωτηρία, -ας** *ή safety, preservation; salvation*

**τοξάριον, -ου** *τό bow*

**τρισκαίδεκα** *thirteen*

**τροφή, -ῆς** *ή food, nourishment*

**\*τύχη, -ης** *ή fortune, luck; fate, necessity*

**φωνή, -ῆς** *ή sound, voice*

**Χλόη, -ης** *ή Khloe*

**ῶμος, -ου** *ó shoulder*

## Module 37 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

βόμβος ἦν ἤδη μελιτῶν, ἦχος ὀρνίθων μουσικῶν, σκιρτήματα ποιμνίων ἀρτιγεννήτων· ἄρνες ἐσκίρτων ἐν τοῖς ὄρεσιν, ἐβόμβουν ἐν τοῖς λειμῶσιν αἱ μέλιτται, τὰς λόχμας κατῆδον ὄρνιθες.

Check your answers with those in the **Answer Key**.

## Module 37 Top 251–550 Vocabulary to be Memorized

### Verbs

βουλευώ, βουλεύσω, ἐβούλευσα, βεβούλευκα, βεβούλευμαι, ἐβουλεύθην  
*deliberate on, plan; (mid.) take counsel with oneself*

παραδίδωμι *hand over, surrender; hand down; betray*

προσῆκω *have come, be near; belong to, be related to + dat.*

### Adjectives and Nouns

βάρβαρος, βαρβάρου ὁ *barbarian, foreigner, non-Greek speaker*

ἡδονή, ἡδονῆς ἡ *pleasure*

Πέρσης, Πέρσου ὁ *a Persian*, believed to be Indo-European in origin and comprised of two major groups, the Persians and the Medes; in the 6th century the Akhaimenid empire stretched from Greece to India, c. 550-330 BCE

πρόσωπον, προσώπου τό *face, mask, person*

ῥάδιος, ῥαδίᾱ, ῥάδιον *easy*

τιμή, τιμῆς ἡ *honor; cost, price; esteem, respect; office*

χωρίον, χωρίου τό *place, spot, district*



## Module 37 Reading Morphologically by James Patterson

### Adjective Formations

Adjectives with bases ending in **-ο/** decline according to the second declension in the masculine and neuter and, after changing **-ο/** to **-α/**, first declension in the feminine:

πολλός/ς > πολλός *much, many*

πολλά/Lø > πολλή

πολλό/ν > πολλόν

These are sometimes called “2-1-2 adjectives” because the masculine declines according to the second declension, the feminine the first declension, and the neuter the second declension.

There is a special rule of 2-1-2 adjectives when the base is a compound or comprised of more than one base or a base and a prefix. For instance, ἄθεο/ *godless*, is a compound of alpha privative (ἄ/ *a-, un-, -less*) and base θεο/ *god*. Likewise βάρβαρο/ is a compound of βαρ/ repeated twice—a derogatory term for non-Greek speakers, because Greeks thought foreign languages sounded like “bar bar bar.” Anyway, the feminine of compound adjectives of the 2-1-2 sort look the same as the masculine:

ὁ ἄθεος ἀνὴρ *the godless man*

ἡ ἄθεος γυνή *the godless woman*

τὸ ἄθεον παῖδιον *the godless child*

There are also adjectives of the third declension, like σώφρων/ *balanced, measured*. Expectedly, **ο** lengthens in the feminine and masculine to mark nominative singular:

ὁ σώφρων ἀνὴρ *the balanced man*

ἡ σώφρων γυνή *the balanced woman*

τὸ σώφρων παῖδιον *the balanced child*

Some common third declension adjectives have bases that end in **-εσ/**, which poses a problem when case markers are added and **σ** becomes intervocalic. Take ἀληθές/ *true*. The feminine and masculine nominative singular forms as expected:

Nominative singular ἀληθές/Lø > ἀληθής

Elsewhere in the paradigm, however, **σ** drops, and the case marker is obscured, especially in the Attic dialect:

Genitive singular

ἀληθέσ/ος &gt; ἀληθέος (Attic ἀληθοῦς)

Accusative singular

ἀληθέσ/ῃ &gt; ἀληθέσα &gt; ἀληθέα (Attic ἀληθῆ)

Many third declension adjectives form the feminine by adding the marker /Jα/. This marker makes the feminine decline according to the first declension, so sometimes this type of adjective is called a “3-1-3 adjective.”

/Jα/ is a common marker used to create feminine adjectives (and participles), so its peculiarities are worth studying carefully.

First, the symbol J is a non-Greek letter used to represent the sound /y/. As we will see elsewhere, this sound interacts with other consonants in weird ways. For instance, when τJ combine, the result is σ, like how the “ti” in the English word “nation” is pronounced “sh.” Take πάντ/, an adjective meaning *every, all*. To make this feminine, add /Jα/:

πάντ/Jα/

The combination of τJ produces σ, and ν drops before σ leaving a quantitative gap that is filled by stretching the previous vowel:

πάντ/Jα/ > πάνσα/ > πᾶ\_σα/ > πᾶσα/ (where the first α is long)

This will occur in all active participles as well as the aorist passive participle, so the details are worth learning now.

There is a second notable thing about the feminine /Jα/ marker. Namely, the α does not lengthen to form the nominative singular or accusative singular. So πᾶσα/ is declined as follows:

πάσα/ο > πᾶσα

πάσα/ι > πᾶσαι

πάσα/ς > πάσης

πάσα/ων > πασάων or πασέων or πασῶν

πάσα/ι > πάσῃ

πάσα/σι > πάσαισι or πάσῃσι or πάσαις

πάσα/ῃ > πᾶσαν

πάσα/ῃς > πάσανς > πάσα\_ς > πάσας

## Module 37 A Synopsis of the Verb

Much of the information in *Greek II: A 21st-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb. Consider the below synopsis of **τίθημι, θήσω, ἔθηκα, τέθηκα, τέθειμαι, ἐτέθην** *put, place; make, cause*. The finite forms are all in the third-person plural. The participles give you the information you need to produce the correct forms for the cases.

	Active	Middle	Passive
<b>Present Ind.</b>	τιθέασιν	τίθενται	τίθενται
<b>Imperfect Ind.</b>	ἐτίθουσιν	ἐτίθεντο	ἐτίθεντο
<b>Future Ind.</b>	θήσουσι(ν)	θήσονται	τεθήσονται
<b>Aorist Ind.</b>	ἔθεσαν	ἔθεντο	ἐτέθησαν
<b>Perfect Ind.</b>	τεθήκασι(ν)	τέθινται	τέθινται
<b>Pluperf. Ind.</b>	ἐτεθήκεσαν	ἐτέθειντο	ἐτέθειντο
<b>Present Subj.</b>	τιθῶσι(ν)	τιθῶνται	τιθῶνται
<b>Aorist Subj.</b>	θῶσι(ν)	θῶνται	τεθῶσι(ν)
<b>Present Inf.</b>	τιθέναι	τίθεσθαι	τίθεσθαι
<b>Future Inf.</b>	θήσειν	θήσεσθαι	τεθήσεσθαι
<b>Aorist Inf.</b>	θεῖναι	θέσθαι	τεθῆναι
<b>Perfect Inf.</b>	τεθηκέναι	τεθεισθαι	τεθεισθαι
<b>Present Imper.</b>	τιθέντων	τιθέσθων	τιθέσθων
<b>Aorist Imper.</b>	θέντων	θέσθων	τεθέντων
<b>Present Part.</b>	τιθείς, τιθέντος τιθείσα, τιθείσης τιθέν, τιθέντος	τιθέμενος, -η, -ον	τιθέμενος, -η, -ον
<b>Future Part.</b>	θήσων, θήσοντος θήσουσα, θησούσης θήσον, θήσοντος	θησόμενος, -η, -ον	τεθησόμενος, -η, -ον

<b>Aorist Part.</b>	θείς, θέντος	θέμενος, -η, -ον	τεθείς, τεθέντος
	θεῖσα, θεΐσης		τεθεῖσα, τεθείσης
	θέν, θέντος		τεθέν, τεθέντος
<b>Perfect Part.</b>	τεθηκώς, τεθηκότος	τεθεμένος, -η, -ον	τεθεμένος, -η, -ον
	τεθηκυῖα, τεθηκυῖας		
	τεθηκός, τεθηκότος		

## Module 38

# The Subjunctive Cont.: Hortatory · Prohibitive · Deliberative · Emphatic Denial · Tentative Assertion

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## Module 38 Summary

In this module you learn five specific uses—hortatory, prohibitive, deliberative, emphatic denial, tentative assertion—of the subjunctive mood and how to translate each into English.

## The Subjunctive Mood

Remember that the subjunctive is one of the five moods in Greek—imperative, indicative, infinitive (also classed as a verbal noun), optative, and subjunctive—and that it and the optative, learned in Modules 39 and 40, are hypothetical. The imperative expresses commands and is also hypothetical—the directive may or may not be realized. The infinitive is often hypothetical and at times is used to issue a command. The indicative is mainly factual, though there are some exceptions.

When considered in the big picture, the subjunctive expresses hypothetical or potential actions or states of being. These potentialities lie in the unforeseeable future and the possibility of their occurring is typically uncertain. When translating the subjunctive into English, be sure to do so in a way that maintains the potentiality of the mood in these specific instances—hortatory, prohibitive, deliberative, emphatic denial, and tentative assertion.

## The Hortatory Subjunctive

Usually in the first-person plural, the hortatory subjunctive expresses a request or a proposal. In this sentence:

Fill me up; **let's take** a ride.

**Let's take** would be translated into Greek by the subjunctive. Since the action has not yet occurred, it is considered hypothetical, **let's take a ride** and you decide whether you wish to or not. If you wish to negate the subjunctive, **let's not take a ride**, use the negative μή.

Consider the following examples from Homer's *Odyssey* 6.31 and 7.190-92 with the verb in the **subjunctive** mood bolded:

1. ἀλλ' ἴωμεν πλυνέουσai ἄμ' ἠοῖ φαinoμένηφι.  
*Let us go to launder at daybreak.*
2. ξεῖνον ἐνὶ μεγάροις **ξεinίσσωμεν** ἡδὲ θεοῖσιν **ῥέξωμεν** ἱερὰ καλὰ, ἔπειτα δὲ καὶ περὶ πομπῆς **μνησώμεθα**.  
*Let's entertain our guest in the great hall, make grand sacrifices to the gods, and then think about his return home.*

In each the subjunctive mood indicates a request for particular actions to take place.

## Translating the Hortatory Subjunctive

Read each example, carefully noting the mood of the verb in Greek and its English equivalent.

1. **παυσώμεθα** μηδὲ κακῶν **μεμνώμεθα** χρηστὰ ἔχοντες πρήγματα ἐν χερσὶ (Herodotos, *Histories* 7.48).  
*Let's stop and not bring to mind our sufferings when we hold prosperity in our hands.*
2. νῦν δ' ἐξέλθωμεν καὶ ἀέθλων **πειρηθώμεν** (Homer, *Odyssey* 100).  
*And now let's go outside and compete in games.*
3. μὴ ἀλλ' ἴωμεν ἐς δόμους (Sophokles, *Oidipous Tyrannos* 861).  
*But let's not go home.*
4. χάριν τ' ἄνακτι **θώμεθα** (Euripides, *Bakkhai* 721).  
*Let's give thanks to the king.*
5. **στείχωμεν** καὶ ἐν πυρᾷ **θῶμεν** νεκρόν (Euripides, *Alkestis* 740).  
*Let's go and place the corpse on the fire.*
6. **φέρωμεν** τὸ ἐν ποσὶν κακόν (Euripides, *Alkestis* 739).  
*Let's endure the evil at our feet.*
7. μὴ **ὀφλῶμεν** δέ αὐτὸν γέλωτα Θηβαίοις ὀφλεῖν (Euripides, *Bakkhai* 854).  
*Let's not make him laughable to the Thebans.*

## The Prohibitive Subjunctive

The prohibitive subjunctive expresses a negative command in the second or third person. Consider this example:

The Yellow one says, “**Don’t accept** the Red one.”

If we translate this sentence into Greek, **accept** can be translated with the aorist subjunctive and the negative is μή. Note again that a command is hypothetical in nature because the directive may or may not be heeded and so there is no certainty as to what actually will happen.

Consider the following examples from Euripides, *Alkestis* 388, 1047-48 and Plato, *Hippias Major* 303a.

1. ὀρθοῦν πρόσωπον, **μή λίπης** παῖδας σέθεν.  
*Lift your head, **don’t leave** your children.*
2. μή νοσοῦντί μοι νόσον **προσθής**· ἄλις γὰρ συμφορᾷ βαρύνομαι.  
***Don’t add** another sickness to my current one. For I am weighed down with misfortune enough.*

In each, **μή** and the subjunctive mood indicate a request for prohibiting particular actions.

## Translating the Prohibitive Subjunctive

Read the following examples from Sophokles, *Oidipous Tyrannos* 326, 606, 860, 975, 1060-61, carefully noting the mood of the verb in Greek and its English equivalent.

1. **μή** πρὸς θεῶν φρονῶν γ’ **ἀποστραφῆς**.  
*By the gods **don’t turn away** if you know.*
2. **μή** μ’ ἀπλῇ **κτάνης** ψήφῳ, διπλῇ δέ, τῇ τ’ ἐμῇ καὶ σῇ.  
***Don’t kill** me by a single vote but by a double, mine and yours.*
3. πέμψον τινὰ στελοῦντα **μηδὲ** τοῦτ’ **ἀφῆς**.  
*Send someone to fetch him; **don’t neglect** this.*
4. **μή** νῦν ἔτ’ αὐτῶν **μηδὲν** ἐς θυμὸν **βάλῃς**.  
***Don’t now take** any of these things to heart.*
5. **μή** πρὸς θεῶν, εἴπερ τι τοῦ σαυτοῦ βίου κήδει, **ματεύῃς** τοῦτο.  
*By the gods if you have any regard for your own life, **don’t pursue** this.*

## The Deliberative Subjunctive

You will encounter the deliberative subjunctive when a subject questions what she is to do or what is to happen. In wondering the subject entertains

a hypothetical or a potential question. The negative for the deliberative subjunctive is **μή**.

Consider this example:

**Am I to stop** to think?

Note the difference between the deliberative subjunctive and an indicative question:

Am I stopping?

or,

Am I thinking?

In the following examples from Euripides, *Alkestis* 912-913 and Sophokles, *Oidipous Tyrannos* 364, note the potentiality of the questions.

1. ὦ δόμοι, πῶς **εἰσέλθω**, πῶς δ' **οἰκήσω**;  
*Oh house, how **am I to enter**, how **dwell** in you?*
2. **εἵπω** τι δῆτ' αἰετ' ἔν' ὀργίζῃ πλέον;  
***Am I to tell** you even more to increase your anger?*
3. **φῶμεν** οὖν ἀμφοτέρω μὲν καλὰ εἶναι, ἐκάτερον δὲ **μὴ φῶμεν**;  
*Are we to say then that both are good and deny that each is?*

The subjunctive mood indicates a questioning of what the subject is to do or what is to happen.

### Translating the Deliberative Subjunctive

Read the following examples from Euripides' *Alkestis* 130, 215, 1055, 1056, 1131, carefully noting the mood of the verb in Greek and its English equivalent.

1. νῦν δὲ βίου τίν' ἔτ' ἐλπίδα **προσδέχωμαι**;  
*And now **am I to admit** any hope of living?*
2. **τέμω** τρίχα καὶ μέλανα στολμὸν πέπλων **ἀμφιβαλώμεθ'** ἤδη;  
***Am I to cut** my hair **and outfit** myself in the black rig of a dress?*
3. τῆς θανούσης ἐν θαλάμῳ **τρέφω**;  
***Am I to keep** her in my dead wife's chamber?*
4. πῶς **ἐπεσφρῶ** τήνδε τῷ κείνης λέχει;  
*How **am I to put** her in that one's bed?*
5. **θίγω** καὶ **προσείπω** ζῶσαν ὥς δάμαρτ' ἐμήν;  
***Am I to touch** and **address** her as my living spouse?*



In each, the subjunctive mood indicates an interrogation of an action the subject is considering.

### The Subjunctive of Emphatic Denial

When speakers wish to make an assertion of strong belief that something will not be the case, they use **οὐ μή** plus the subjunctive.

Consider the following example from Aristophanes' *Peace* 1301-1304:

ἀλλ' εἰσίσωμεν· εὖ γὰρ οἶδ' ἐγὼ σαφῶς ὅτι ταῦθ' ὅς' ἦσας ἄρτι περὶ τῆς ἀσπίδος **οὐ μή**  
**πιλάθῃ** ποτ' ὦν ἐκείνου τοῦ πατρός.

*Let's enter. For I am quite confident that **you will never forget** what you recently sang about the shield, since you are the son of that great man.*

The subjunctive mood indicates the subject's certain prediction of what will not take place in the future.

### Translating the Subjunctive of Emphatic Denial

Read each example, carefully noting the mood of the verb in Greek and its English equivalent.

- λέγε θάρρησας· ὥς τὰς σπονδὰς **οὐ μή** πρότερον **παραβῶμεν**  
(Aristophanes, *Ornithes* 461).  
*Take heart and speak first and **we will not break** the truce.*
- φρονῶν μὲν εὖ, **οὐ μή** **θελήσῃ** θῆλυν ἐνδύναι στολήν (Euripides, *Bakkhai* 851-852).  
*If he is sane, he **will not be willing** to put on women's clothing.*
- οὐ μή** δάκρυά αὐτὸν **σώσῃ** τὰ σά· τίμα δὲ τὸν παρόντα δεσπότην σέθεν  
(Euripides, *Trojan Women* 698-700).  
*Your tears **will not save** him. Honor your present master.*
- οὐ μή** ποτε χώρας φυγόντες τῆσδ' **ἐπεύξωνται** θεοῖς (Sophokles, *Oidipous at Kolonos* 1023-24).  
*For having escaped this land **they will never thank** their gods.*
- οὐ μή** **πίθεται**· πρὸς βίαν δ' οὐκ ἂν λάβοις (Sophokles, *Philoktetes* 103).  
***He will not agree** and you can't take him by force.*

The subjunctive mood indicates the subject's denial of an event that has yet to take place.

**Platon (Plato) of Athens, Πλάτων ὁ Ἀθηναῖος, c. 428–424 BCE.** Platon was a student of Sokrates and a philosopher. Best known for his theory of forms and highly influential in his own day, Plato's works continue to be read and studied.

### The Subjunctive of Tentative Assertion

When speakers wish to make a statement in an anxious, cautious, or quiet manner, they may use the subjunctive of tentative assertion. **μή** is always present; the negative is **μή οὐ**. This construction occurs mainly in Plato.

μή ἀγροικότερον ἢ τὸ ἀληθὲς εἰπεῖν (Plato, *Gorgias* 462e).

*It **may be** rather rude to speak the truth.*

The subjunctive mood indicates the subject's cautious assertion of what may be true.

### Translating the Subjunctive of Tentative Assertion

Read each example, carefully noting the mood of the verb in Greek and its English equivalent.

1. ἀλλὰ **μή οὐ** τοῦτ' ἢ χαλεπόν, ὧ ἄνδρες, θάνατον ἐκφυγεῖν (Plato, *Apology* 39a).  
*But it **is perhaps**, men, not difficult to escape death.*
2. ἄρα **μή** ἄλλο τι ἢ ὁ θάνατος ἢ τοῦτο (Plato, *Phaedo* 64c);  
***Maybe** death **is** nothing other than this?*
3. **μή** οὐδὲν ἄλλο σκεπτέον ἢ ἢ ὅπερ νυν δὴ ἐλέγομεν (Plato, *Crito* 48c).  
***Perhaps** nothing else **must be** examined except what we are now discussing?*
4. μεθύοντα δὲ ἄνδρα παρὰ νηφόντων λόγους παραβάλλειν **μή οὐκ** ἐξ ἴσου ἢ (Plato, *Symposium* 214c).  
***Perhaps it is** not fair to pit a drunk man against the minds of the sober.*
5. δοκῶ μὲν, ἐβούλετο, ἀλλὰ ἀρετὴ **μή οὐκ** ἢ διδακτόν (Plato, *Meno* 94b).  
*I think he wanted to but **perhaps** virtue **is not** teachable.*

The subjunctive mood indicates the subject's caution about something she thinks may be true. In the above translations, **maybe** and **perhaps** render this caution.

**Alkiphron, Ἀλκίφρων (dates uncertain).** Alkiphron wrote fictional letters in three books. Nothing for certain is known about him.

## Module 38 Practice Translating the Subjunctive

Translate the sentences below, which have been adapted slightly from Alkiphron's *Letters of Fishermen* (Επιστολαὶ Ἀλιευτικάι 8). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly. **Subjunctives** are in bold.

Εὐκόλυμβος Γλαύκη: νομίσωμεν ἃ ἄριστα ἡμῖν ποιεῖν. **μὴ ἀφῆς** σκοπεῖν πάντα. εὖ γὰρ οἶδ' ἐγὼ ὅτι ταῦθ' ἃ πάλαι συνεπάθομεν **οὐ μὴ ἐπιλάβῃς**. **μὴ** τὰ τότε ἡμᾶς **ὠφέλῃ** νῦν. τὰ ἡμέτερα, ὡς οἶσθα, παντελῶς ἐστιν ἄπορα καὶ βίος μάλιστα στενός· τρέφει γὰρ οὐδὲν ἢ θάλαττα. ὁ μὲν λέμβος οὖν οὗτος, ὃν ὀρέας, ὁ κωπήρης, ὁ τοῖς πολλοῖς ἐρέταις κατηρτυμένος, Κωρύκιον τὸ σκάφος. λησταὶ δ' Ἀτταλῆς τὸ ἐν αὐτῷ σύστημα. οὗτοί με κοινωνὸν ἐθέλουσι λαβεῖν τοῦ τολμήματος, πόρους ἐκ πόρων εὐμεγέθεις ὑπισχνούμενοι. πρὸς μὲν οὖν τὸν χρυσόν, ὃν ἐπαγγέλλονται, καὶ τὴν ἐσθῆτα κέχηνα. ἀνδροφόνος δὲ οὐχ ὑπομένω γενέσθαι οὐδὲ μιᾶναι λύθρῳ τὰς χεῖρας, ἅς ἢ θάλαττα ἐκ παιδὸς εἰς δεῦρο καθαρὰς ἀδικημάτων ἐφύλαξε. ἀλλὰ τὸ μένειν ἐν πενίᾳ χαλεπὸν καὶ **μὴ οὐκ ἦ** φορητόν. οὐκ οἶδ' ἃ ἐγὼ εἶπω ἢ **πράξω**. τούτων σὺ τὴν αἵρεσιν ταλάντευε, Γλαύκη. ὅπου γὰρ ἂν **ῥέψῃς**, ὧ γύναι, ἅπαξ ἐκεῖσε ἀκολουθήσω· ἀποκόπτειν γὰρ εἴθε τῆς γνώμης ἢ τῶν φίλων συμβουλὴ τὸ ἀμφίβολον.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀκολουθέω follow, accompany  
+ dat.

\*ὅπου where, wherever

ἅπαξ [ἅπ] once, once only, once  
and for all

πάλαι long ago

ἀποκόπτω cut off, hew off

παντελῶς completely, entirely

\*ἀφίημι send forth, discharge, let  
go, call off; suffer, permit, neglect,  
fail + inf.

ῥέπω incline downwards, sink,  
fall

εἴωθα be accustomed

σμπάσχω suffer together

ἐκεῖσε thither, to that place

τάλαντεύω weigh, balance, sway

ἐπαγγέλλω tell, proclaim,  
announce; promise, offer

\*τρέφω rear, nourish; thicken;  
cause to grow

ἐπιλήθω <i>cause to forget; (mid. and pass.) forget lose</i>	ὑπισχνέομαι <i>undertake + inf.; promise, profess</i>
καταρτύω <i>prepare, dress; equip</i>	ὑπομένω <i>await; stand firm; endure; submit, bear, dare + inf.</i>
κέχηνα < χάσκω	*φυλάσσω <i>guard, keep watch; preserve, keep, maintain, watchfully await</i>
*μένω <i>stay, remain, wait, await</i>	χάσκω <i>yawn, gape</i>
μιαίνω <i>stain, defile</i>	ὠφελέω <i>help, aid</i>

## Adjectives and Nouns and Pronouns

ἁδίκημα, -ατος τό <i>wrong, error</i>	κωπήρης, -ες <i>furnished with oars</i>
αἵρεσις, -ιος (-ηος, -εως) ἡ <i>taking; choice</i>	Κωρύκιος [ῥ], -α, -ον <i>Korykian (Corycian)</i>
ἀμφίβολος, -ον <i>put round, encompassing; doubtful, ambiguous</i>	λέμβος, -ου ὁ <i>boat, life-boat; fishingboat; galley</i>
ἀνδροφόνος, -ον <i>murderous</i>	ληστής, -οῦ ὁ <i>robber, pirate</i>
ἄπορος, -ον <i>without passage, having no way in, out, through; impassable; impracticable, difficult</i>	λύθρον (λύθρος, -ου ὁ), -ου τό <i>defilement from blood, gore</i>
*ἄριστος, -η, -ον <i>best, bravest, excellent</i>	πενία, -ας ἡ <i>poverty</i>
Ἀτταλεύς, -ῆος (-έως) ὁ <i>of Attalos, Attalian</i>	πόρος, -ου ὁ <i>means of passing, pathway, way; ford, ferry; narrow part of the sea, strait; (pl.) resources, revenue</i>
Γλαύκη, -ης ἡ <i>Glauke, woman's name</i>	σκάφος [ἄ], -εος τό <i>hull of a ship, ship</i>
δεῦρο <i>here, over here</i>	στενός (στεῖνος) -ή, -όν <i>narrow; close, confined</i>
ἐρέτης, -ου ὁ <i>rower; (pl.) oars</i>	συμβουλή, -ῆς ἡ <i>counsel, consultation, deliberation, debate</i>
ἐσθής, -ῆτος ἡ <i>clothing, raiment</i>	σύστημα, -ατος τό <i>whole system; government, constitution; crew; flock, herd</i>

εὐμεγέθης, -ες *large*τόλμημα, -ατος τό *adventure, enterprise, daring or shameless act*καθ᾽ἄρος, -ά, -όν *clean, spotless, clear, pure*φορητός, -ή, -όν (-ός, -όν) *borne, carried; bearable, endurable*κοινωνός, -οῦ ἢ, ὁ *companion, partner*χρῦσός, -οῦ ὁ *gold*

## Module 38 Practice Translating

Translate the sentences below, which have been adapted slightly from Longos' *Daphnis and Khloe* (Δάφνις καὶ Χλόη 9.2-12.1). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

πάντα κατεχούσης εὐωρίας οἷα ἀπαλοὶ καὶ νέοι ὄντες, μιμηταὶ τῶν ἀκουομένων ἐγίγνοντο καὶ βλεπομένων. ἀκούοντες μὲν τῶν ὀρνίθων ἀειδόντων, ἤιδον. βλέποντες δὲ σκιρτῶντας τοὺς ἄρνας, ἤλλοντο κοῦφα. καὶ τὰς μελίττας δὲ μιμούμενοι, τὰ ἄνθη συνέλεγον. καὶ τὰ μὲν εἰς τοὺς κόλπους ἔβαλλον, τὰ δέ, στεφανίσκους πλέκοντες, ταῖς νύμφαις ἐπέφερον. ἔπραττον δὲ κοινῇ πάντα, πλησίον ἀλλήλων νέμοντες. καὶ πολλάκις μὲν ὁ Δάφνις τῶν προβάτων τὰ ἀποπλανώμενα συνέστελλε· πολλάκις δὲ ἡ Χλόη τὰς θραυστέρας τῶν αἰγῶν ἀπὸ τῶν κρημνῶν κατήλυνεν. ἤδη δὲ τις καὶ τὰς ἀγέλας ἀμφοτέρας ἐφρούρησε, ἐτέρου προσλιπαρήσαντος ἀθύρματι.

ἀθύρματα δὲ ἦν αὐτοῖς ποιμενικὰ καὶ παιδικά. ἡ μὲν ἀνθερίκους ἀνελομένη ποθὲν ἀκριδοθήραν ἔπλεκε. καὶ περὶ τοῦτο πονομένη, τῶν ποιμνίων ἡμέλησεν. ὁ δὲ καλᾶμους ἐκτεμῶν λεπτοὺς καὶ τρήσας τὰς τῶν γονάτων διαφυὰς ἀλλήλοις τε κηρῶ μαλθακῶ συναρτήσας, μέχρι νυκτὸς συρίζειν ἐμελέτησε. καὶ ποτοῦ δὲ ἐκοινώνουν γάλακτος ἢ οἶνου. καὶ τροφάς, ἃς οἴκοθεν ἔφερον, εἰς κοινὸν ἔφερον. θᾶττον ἂν τις εἶδε\* τὰ ποίμνια καὶ τὰς αἰγὰς ἅπ' ἀλλήλων μεμερισμένας ἢ Χλόην καὶ Δάφνιν. τοιαῦτα δὲ αὐτῶν παιζόντων, τοιάνδε σπουδὴν Ἔρωις ἀνέπλασε. λύκαινα τρέφουσα σκύμνους νέους ἐκ τῶν πλησίον ἀγρῶν ἐξ ἄλλων ποιμνίων πολλὰ ἤρπαζε, πολλῆς τροφῆς ἐς ἀνατροφὴν τῶν σκύμνων δεομένη.

συνελθόντες οὖν οἱ κωμῆται νύκτωρ σιροὺς ὀρύττουσι, τὸ εὗρος ὀργυίας, τὸ βάθος τεττάρων. τὸ μὲν δὴ χῶμα τὸ πολὺ σπείρουσι κομίσαντες μακράν. ξύλα δὲ ξηρὰ μακρὰ τείναντες ὑπὲρ τοῦ χάσματος, τὸ περιττὸν τοῦ χῶματος κατέπασαν, τῆς πρότερον γῆς εἰκόνα, ὥστε καὶ ἐὰν λαγῶς ἐπιδράμη, κατακλᾶν τὰ ξύλα καρφῶν ἀσθενέστερα ὄντα καὶ τότε παρέχειν τούτῳ μαθεῖν ὅτι γῆ οὐκ ἦν ἀλλὰ μεμίμητο γῆν. τοιαῦτα

πολλά ὀρύγματα καὶ ἐν τοῖς ὄρεσι καὶ ἐν τοῖς πεδίοις ὀρύξαντες, τὴν μὲν λύκαιναν οὐκ εὐτύχησαν λαβεῖν—αἰσθάνεται γὰρ καὶ γῆς σεσοφισμένης—πολλὰς δὲ αἶγας καὶ ποίμνια διέφθειραν, καὶ Δάφνιν παρ' ὀλίγον ὤδε.

τράγοι παροξυνθέντες εἰς μάχην συνέπεσον. τῷ οὖν ἐτέρῳ τὸ ἕτερον κέρας βιασιότερας γενομένης συμβολῆς θραύεται. καὶ ἀλγήσας φριμαξάμενος ἐς φυγὴν ἐτρέπετο· ὁ δὲ νικῶν κατ' ἵχνος ἐπόμενος ἄπανστον ἐποίει τὴν φυγὴν. ἀλγεῖ Δάφνις, περὶ τῷ κέρατι καὶ τῇ θρασυτήτι ἀχθεσθεῖς. ξύλον καὶ τὴν καλαύροπα λαβὼν ἐδίωκε τὸν διώκοντα.

### Note

1. ἂν τις εἶδε *one would have seen*

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

αἰίδω *sing*

αἰσθάνομαι *perceive, apprehend, take notice of + gen. or acc.*

ἀλγέω *feel pain, suffer*

ἄλλομαι *spring, leap, bound*

ἀμελέω *have no care for, be neglectful of*

ἀναπλάσσω *form anew; fashion, invent*

ἀνελομένη < ἀναιρέω *pick up; kill*

ἄρπάζω *snatch away, carry off; seize*

ἄχθομαι *be loaded; be annoyed + dat.*

\*βλέπω *see, look at*

\*διαφθείρω *destroy, corrupt, bribe; seduce; be ruined, perish*

διώκω *pursue, chase, drive; sue, prosecute*

ἐκτέμνω *cut out*

ἐπιδράμη < ἐπιτρέχω *run upon*

μιμέομαι *mimic, imitate, portray*

νέμω *distribute, allot, assign; pasture, graze; (middle) possess, administer*

νύκτωρ *at or by night*

οἷα *because (often + part.)*

οἴκοθεν *from home*

ὀρύττω *dig*

παίζω *play; joke*

παροξύνω *urge, prick*

πλέκω *plait, twine, twist, weave, braid*

\*πολλάκις *many times; often*

πονέω *work hard, do work, suffer, toil*

προσλιπάρεω *keep close to, engage in + dat.; persevere, continue + part.*

σκιρτάω *spring, leap, bound*

σοφίζω *make wise, instruct; (pass.) craftily devised*

**ἐπιφέρω** *bring, put*

**\*ἔπομαι (imp. εἰπόμην)** *follow, pursue + dat.*

**εὐτυχέω** *be well off, successful, prosperous; succeed in + inf. or part.*

**θᾶπτον** *more quickly*

**θραύω** *break, shatter, shiver*

**κατακλάω** *break short, snap off*

**καταπάσσω** *besprinkle, bespatter with*

**\*κατέχω** *hold fast; detain, hold back, withhold; possess + gen.*

**κοινῇ** *together*

**κοινωνέω** *have or do with; share + gen.*

**\*κομίζω** *take care of; take, carry, convey; carry away; bring; (mid.) acquire; (pass.) come or go back, return*

**κοῦφα** *lightly, nimbly*

**μελετάω** *care for, attend to*

**μερίζω** *divide, distribute*

**σπείρω** *sow, seed, scatter*

**συλλέγω** *gather, bring together, collect*

**συμπίπτω** *fall together, come to blows*

**συναρτάω** *knit or join together*

**συρίζω** *play the syrinx*

**συνελθόντες < ἔρχομαι**

**συστέλλω** *draw together, draw in*

**τείνω** *stretch*

**\*τρέπω (τράπω)** *turn, rout*

**\*τρέφω** *bring up, rear; nourish; thicken*

**τρήσας < τετραίνω** *bore through, pierce*

**φριμάσσομαι** *snort and leap about*

**\*ὥδε** *in this way, thus, so very*

## Adjectives and Nouns and Pronouns

**ἀγέλη, -ης ἡ** *herd*

**ἀγρός, -οῦ ὁ** *field, land, country*

**ἄθρυμα, -ατος τό** *toy; delight, joy*

**αἶξ, αἰγός ὁ** *or ἡ goat*

**ἀκρίδοθήρᾱ, -ᾱς ἡ** *locust-trap*

**ἀνατροφή, -ῆς ἡ** *education, feeding*

**ἀνθέρικος, -ου ὁ** *asphodel*

**λεπτός, -ή, -όν** *fine, thin, delicate, subtle*

**λύκαινα [ῥ], -ης ἡ** *she-wolf*

**μαλθακός, -ή, -όν** *soft*

**μέλιττα, -ης ἡ** *bee*

**μίμητής, -οῦ ὁ** *imitator, artist*

**νύμφη, -ης ἡ** *young wife, bride; nymph*

**\*νύξ, νυκτός ἡ** *night*

ἄνθος, -εος (-ους) τό blossom, flower	ξηρός, -ά, -όν dry
ἀπᾶλός, -ή, -όν soft to the touch, tender	ξύλον, -ου τό wood, log, beam, post; bench, table; club
ἄπανστος, -ον unceasing, never-ending	οἶνος, -ου ὁ wine
ἀποπλανώμενα, -ων τά wandering	ὄργνιᾶ, -ας ἡ length of the arms (about six feet)
ἀρήν, ἀρνός ὁ lamb	*ὄρος, -εος (-ους) τό mountain, hill
ἀσθενής, ἐς without strength, weak; feeble, sickly	ὄρυγμα, -ατος τό trench, ditch, moat
βάθος [ἄ], -εος (-ους) τό depth or height	ὄρνις, -ιθος ὁ bird; omen
γάλα, γάλακτος τό milk	παιδικός, -ή, -όν of a child
γόνυ, γόνατος τό knee, joint	*πεδίον, -ου τό plain
διαφύη, -ῆς ἡ natural break, joint, suture	περιττός, -ή, -όν prodigious, strange; excessive, superfluous
εἰκών, -όνος ἡ likeness, image	πλησίος, -α, -ον near, close to + gen. or dat.; πλησίον (adverb) near, hard by + gen.
Ἔρως, -ωτος ὁ Eros	ποιμενικός, -ή, -όν of or for a shepherd
εὖρος, -εος (-ους) τό breadth, width	ποιμνιον, -ου τό flock, herd, head
εὐωρία, -ας ἡ fineness of the season	ποτός, -ή, -όν for drinking; (n.) drink
θράσύς, -εῖα, -ύ bold	πρόβατον, -ου τό sheep
θράσύτης, -ητος ἡ over-boldness	σιρός, -οῦ ὁ pit
ἵχνος, -εος (-ους) τό track, footstep	σκύμνος, -ου ὁ, ἡ cub, whelp
κάλαμος [κά], -ου ὁ reed	σπουδή, -ῆς ἡ haste, speed
κάρφος, -εος (-ους) τό dry stalk, stick	στεφανίσκος, -οῦ ὁ crown, wreath
κάλαυρος, -οπος ἡ shepherd's staff	συμβολή, -ῆς ἡ coming together, meeting, joining
κέρας, -αος τό horn (animal); wing (army)	*τέσσαρες, τέσσαρα four



κηρός, -οῦ ὁ *bees-wax*κόλπος, -ου ὁ *bosom, lap*κρημνός, -οῦ ὁ *bank, edge, cliff, crag*κωμήτης, -ου ὁ *villager, countryman*λαγώς, λαγῶ ὁ *hare*τράγος, -ου ὁ *he-goat*τροφή, -ῆς ἡ *food, nourishment*φυγή, -ῆς ἡ *running away, flight; exile*χάσμα, -ατος τό *yawning hollow, chasm, gulf*χῶμα, -ατος τό *earth thrown up, bank, mound*

## Module 38 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

τράγοι παροξυνθέντες εἰς μάχην συνέπεσον. τῷ οὖν ἑτέρῳ τὸ ἕτερον κέρας βιαιοτέρας γενομένης συμβολῆς θράυεται.

Check your answers with those in the **Answer Key**.

## Module 38 Top 251–550 Vocabulary to be Memorized

### Adverbs and Verbs

ἄνω *up, upwards, above*

ζητέω, ζητήσω, ἐζήτησα, ἐζήτηκα, -----, ἐζητήθην *seek, seek for*

οὐκουν (οὐκων) *certainly not, at any rate . . . not, therefore . . . not*

παιδεύω, παιδεύσω, ἐπαίδευσα, πεπαίδευκα, πεπαίδευμαι, ἐπαιδεύθην

*educate, teach; (mid.) cause 'x' in acc. to be educated or taught*

## Nouns

οὐσίᾱ, οὐσίᾱς ἡ *property; being, essence, reality*

ὀφθαλμός, ὀφθαλμοῦ ὁ *eye*

πατρίς, πατρίδος ἡ *fatherland*

στρατιώτης, στρατιώτου ὁ *soldier*

στρατός, στρατοῦ ὁ *army, host*

ὔδωρ, ὕδατος τό *water*

## Module 38 Reading Morphologically by James Patterson

### Participle Formation

Participles are adjectives derived from verbs and express a verbal action, like “dancing” from “dance” and “painted” from “paint.” As adjectives they agree in gender, number, and case with the nouns and pronouns they modify. They may also be used substantively as nouns.

Participles are formed by adding case markers to verb stems. The verb stem is the base plus progressive, aorist, or perfect aspect markers—or, in the case of the future, a future time marker. Past time markers are *never* added to participles. In fact, you will *only* find past time markers on finite verbs in the indicative.

A connecting vowel may intervene between the verb stem and the case marker. If one does, it will be either **ε** or **ο**, which are called theme vowels, or **α**. If no vowel intervenes, the formation is called athematic.

The progressive participle is formed with the theme vowel **ο** connecting the progressive verb stem and the case marker.

### The Progressive Stem

The progressive stem is formed by combining one or more of the following progressive aspect markers with the verb base:

- Some bases are by default progressive and so add nothing to mark progressive aspect: **λεγ/ο/ω** > **λέγω** *I speak*.
- Some bases add **J**, a symbol representing the sound /y/, that often turns a noun into a verb and means *being in the state of [noun]*. **J** combines with consonants in sometimes unpredictable ways: **θαυματ/J/ω** > **θαυμάζω** *I am amazed*.
- Some bases add a nu suffix (**ν**, **αν**, **υν**, or **νν**) to mark progressive aspect: **τεμ/**

ν/ω > τέμνω *I cut*, ἐλα/υν/ω > ἐλαύνω *I drive*, δεικ/νυ/μι > δείκνυμι *I show*.

- Some bases add a nu infix and a nu suffix: πυ[ν]θ/αν/ομαι (**base** πυθ/) > πυνθάνομαι, *I learn by hearsay*, λα[ν]β/αν/ω (**base** λαβ/) > λαμβάνω *I take*.
- Some bases add τ: κοπ/τ/ω > κόπτω *I strike*.
- Some bases go basic (short) e-grade to mark progressive aspect, like πείθω *I persuade*, from πιθ/ and λείπω *I leave* from λιπ/.
- Some bases reduplicate the first consonant of the base, like γίγνομαι *I become*, from base γεν/ and πίπτω *I fall* from base πετ/. When bases reduplicate like this, they also go zero-grade.
- Some bases add the incipient or iterative /(ι)σκ/ progressive aspect marker, like ἀποθνήσκω *I die* from θαν/.
- Some bases use several progressive aspect markers, like γιγνώσκω *I come to know* from γνο/.

Sadly, you cannot always predict which progressive aspect marker(s) a given base will take. This is why you must learn the first principal part of each verb, because this shows you how the verb regularly forms the progressive aspect.

## The Progressive Active Participle

To form the progressive active participle, take the verb stem, add the theme vowel **ο**, and then add the default participle marker /ντ/. The result is the participle stem:

θησαυριδ/]/ο/ντ/ > θησαυρίζοντ/ *storing money*

βαλ/]/ο/ντ/ > βάλλοντ/ *throwing*

λεγ/θ/ο/ντ/ > λέγοντ/ *speaking*

Note that the accent falls on the last syllable of the verb stem.

In the masculine and neuter, the progressive active participle declines like an ordinary third declension adjective. For instance:

βαλ/]/ο/ντ/ι > βάλλοντι *to or for the person throwing*

λεγ/θ/ο/ντ/ων > λεγόντων *of those speaking*

The masculine nominative singular follows the Lion Rule. This means that the last vowel of the stem lengthens, and -τ drops because it cannot end a Greek word:

θησαυριδ/]/ο/ντ/Λθ > θησαυρίζων *the one storing money*

The feminine of all active participles is formed with the /]α/ marker:

λεγ/θ/ο/ντ/]α/θ > λέγονσα > λέγο\_σα > λέγουσα *the one speaking*

λεγ/θ/ο/ντ/]α/Λς > λεγόνσης > λεγό\_σης > λεγούσης *of the one speaking*

## The Progressive Middle and Passive Participle

The suffix that makes a middle participle from a verb stem is /**μενο**/ (for masculine and neuter) and /**μενα**/ (for feminine):

λεγ/ο/ό/μενο/ς > λεγόμενος

λεγ/ο/ό/μενα/Λσ > λεγομένη

λεγ/ο/ό/μενο/ν > λεγόμενον

This is your standard 2-1-2 adjective formation. The accent of the progressive middle/passive participle falls on the theme vowel.

The progressive middle participle looks the same as the progressive passive participle. For instance, **λεγόμενος** can be a middle participle meaning, *say, speaking to himself* or a passive participle meaning *being spoken to*. It is context that tells you which is correct.

## Module 38 A Synopsis of the Verb

Much of the information in *Greek II: A 21<sup>st</sup>-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of **ἵστημι, στήσω, ἔστησα** or **ἔστην, ἔστηκα, ἔσταμαι, ἐστάθην** *place, stand, make stand*. The finite forms are all in the first-person singular. The participles give you the information you need to produce the correct forms for the cases.

### Synopsis:

	Active	Middle	Passive
<b>Pres Ind</b>	ἵστημι	ἵσταμαι	ἵσταμαι
<b>Imp Ind (ι)</b>	ἵστην	ιστάμην	ιστάμην
<b>Fut Ind</b>	στήσω	στήσομαι	σταθήσομαι
<b>1st Aor Ind</b>	ἔστησα	ἐστησάμην	ἐστάθην
<b>Root Aor</b>	ἔστην	---	ἐστάθην
<b>Perf Ind</b>	ἔστηκα	ἔσταμαι	ἔσταμαι
<b>Pluperf Ind</b>	εἰστήκη	ἐστάμην	ἐστάμην

<b>Pres Subj</b>	ἴσῳ	ἴσῳμαι	ἴσῳμαι
<b>1st Aor Subj</b>	στήσω	στήσωμαι	σταθῶ
<b>Root Aor</b>	στῶ	----	σταθῶ
<b>Pres Opt</b>	ἴσταίην	ἴσταίμην	ἴσταίμην
<b>Fut Opt</b>	στήσοιμι	στησοίμην	σταθήσοιμι
<b>1st Aor Opt</b>	στήσαιμι	στησαίμην	σταθείην
<b>Root Aor</b>	σταίην	----	σταθείην
<b>Pres Inf</b>	ἰσάναι	ἴστασθαι	ἴστασθαι
<b>Fut Inf</b>	στήσειν	στήσεσθαι	σταθήσεσθαι
<b>1st Aor Inf</b>	στήσαι	στήσασθαι	σταθῆναι
<b>Root Aor Inf</b>	στήναι	-----	σταθῆναι
<b>Perf Inf</b>	ἐσάναι	ἐστάσθαι	ἐστάσθαι
<b>Pres Imp</b>	-----	-----	-----
<b>Aor Imp</b>	-----	-----	-----
<b>Pres Part</b>	ἰστάς, ἰστάντος ἰσᾶσα, ἰστάσης ἰστάν, ἰστάντος	ἰστάμενος, -η, -ον	ἰστάμενος, -η, -ον
<b>Fut Part</b>	στήσων, στήσοντος στήσουσα, στησοῦσης στήσον, στήσοντος	στησόμενος, -η, -ον	σταθησόμενος, -η, -ον
<b>1st Aor Part</b>	στήσας, στήσαντος στήσᾶσα, στησάσης στήσαν, στήσαντος	στησάμενος, -η, ον σταθείσα, σταθείσης σταθέν, σταθέντος	σταθείς, σταθέντος
<b>Root Aor</b>	στάς, στάντος σᾶσα, στάσης στάν, στάντας	-----	σταθείς, σταθέντος σταθείσα, σταθείσης σταθέν, σταθέντος
<b>Perf Part</b>	ἐσώς, ἐστότος ἐσῶσα, ἐσώσης ἐστός, ἐστότος	ἐσταμένος, η, ον	ἐσταμένος, η, ον



## Module 39

# The Optative

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### Module 39 Summary

In this module you learn the endings for the optative mood and how to translate the optative into English.

### The Optative Mood

The optative is one of the five moods in Greek—imperative, indicative, infinitive (also classed as a verbal noun), optative, and subjunctive. It and the subjunctive are hypothetical. The imperative expresses commands and is also hypothetical—the directive may or may not be realized. The infinitive is often hypothetical and at times is used to issue a command. The subjunctive, learned in Modules 37 and 38, is hypothetical. The indicative is mainly factual, though there are some exceptions.

When considered in the big picture, the optative expresses hypothetical or potential actions or states of being. These potentialities lie in the unforeseeable future and the possibility of their occurring is typically uncertain. When translating the optative into English, be sure to do so in a way that maintains the potentiality of the mood.

### Tense-Aspect

Remember that time (tense) refers to the past, present, and future and can be absolute to the time of speaking, or relative to the matrix (head or main) verb or some other fixed point. Aspect refers to whether an action is incomplete (imperfective), complete (perfective), or in a state (stative). The present tense stem, which is used to form the present and imperfect tenses, communicates an incomplete action. The beginnings and ends of the action are undefined. Thus, the tense-aspect for the present is present ongoing or repeated, and the tense-aspect for the imperfect is past ongoing or repeated (imperfective). The aorist

tense stem communicates a completed action as a single whole. The boundaries of the action's beginning and end define the action as complete (perfective). The tense-aspect of the perfect, pluperfect, and future perfect (not covered in this text due to its rarity) have a completed state that results from a previous completed action or have a completed state (stative) whose effects are still relevant. The future tense stems have a temporal value but no aspect, showing no distinction between the imperfective (incomplete) and perfective (complete) aspect (CGCG 33.4-6).

### Tense-Aspect Examples

The difference between the present and aorist optative is aspectual. The present has imperfective aspect, and the aorist has perfective aspect. The perfect optative (not covered in this text due to its rarity) has stative aspect. Consider these examples from Homer's *Odyssey* 6.49-51, 7.319-20, 8.136-138:

1. ἄφαρ δ' ἀπεθαύμασ' ὄνειρον,  
βῆ δ' ἵμεναι διὰ δώμαθ', ἵν' ἀγγείλῃε τοκεῦσι,  
πατρὶ φίλῳ καὶ μητρὶ· κινήσατο δ' ἔνδον ἐόντας·

*At once she marveled at the dream  
And she went walking through the house **to tell** her parents,  
Her dear father and mother. And she found them inside.*

2. ἡ δὲ μάλ' ἠνιόχευεν, ὅπως ἄμ' ἐποίατο πεζοὶ  
ἀμφίπολοί τ' Ὀδυσσεύς τε, νόῳ δ' ἐπέβαλλεν ἱμάσθλην.

*She drove the mule so that they **could follow** along on foot,  
The slaves and Odysseus, cracking the whip thoughtfully.*

3. εὔρε δὲ Φαίηκων ἡγήτορας ἡδὲ μέδοντας  
σπένδοντας δεπάεσσιν ἐϋσκόπῳ ἀργειφόντῃ,  
ὣ πνυμάτῳ σπένδεσκον, ὅτε μνησαίατο κοίτου.

*He found the lords and leaders of the Phaiakians  
Offering libations from their goblets to keen-eyed Hermes,  
To whom they pour last, when **reminded** of sleep.*

In the first, the **telling** (aorist perfective) is presented as a complete whole. In the second, the progress of **following** (present imperfective) is communicated and occurs simultaneous to the **driving** of the mule. And in the third, the **bringing to mind** of sleep (aorist perfective) is an action presented as a complete whole and is anterior to the offering of libations.



## Translating the Optative Mood

### The Hypothetical in English

When learning the optative, it is helpful to consider how English expresses hypotheses and potentialities. Consider these sentences in English. In each, the words in bold indicate that an action or state of being is hypothetical.

**Once** I get to Bimbombey I'll settle down.

Send me a letter **if** you go at all.

The dance delights, **be** it sacrifice or romance.

Come away where they **can't** tempt us.

I wanna go to a place I **can** hide.

**Once, if, be, and can** help situate the events as possibly taking place in a hypothetical future space-time.

### The Hypothetical in Greek

When translating the optative into English, be sure to do so in a way that maintains the potentiality of the mood. Consider these examples, slightly adapted, from Homer's *Odyssey* 9.313-314, 9.316-317, and 9.384-385.

1. Ὀδυσσεύς

αὐτὰρ ἔπειτα

ἄψ' ἐπέθηκε, ὥς εἴ τε φαρέτρῃ πῶμα ἐπιθείη.

*Then he put it back as if **he were placing** a cap on a quiver.*

2. Ὀδυσσεύς

αὐτὰρ ἐγὼ λιπόμην κακὰ βυρσοδομεύων,

εἴ πως **τισαίμην, δοίη** δέ μοι εὖχος Ἀθήνη.

*And I was left devising evil,*

*if I **might somehow get revenge** and Athene **grant** my prayer.*

3. Ὀδυσσεύς

δίνεον μοχλόν, ὥς ὅτε τις **τρυπάοι** δόρυ νήιον ἀνήρ

τρυπάνῳ.

*I twisted the wood, just like one who **bores** through a ship's timber*

*With a drill.*

Note how the optative indicates an event that takes place as a hypothetical or potentiality that may or may not come true.

## The Conjugation of the Optative of μι-Verbs

### Stems for εἰμί, εἶμι, δείκνυμι, δίδωμι, ἵημι, ἴσθημι, τίθημι, φημί

μι-verbs have a variety of long, short, mixed, and ω-verb stems. For an accurate explanation of stems and word formation, see *Reading Morphologically* and *Gareth Morgan's Lexis* by James Patterson.

The optative forms for μι-verbs show variation, mainly when the vowel of the stem and the vowels of the endings have undergone contraction. In many cases the athematic optative endings are added to the short-vowel grade of the stem.

Verb	Vowel Grade	Present Tense Stem
εἰμί (έσ/)	short	έ (σ)-
εἶμι (ί/, ἰ)	long, short, short	εἰ-, ἰ-, ἰε-
δείκνυμι (δεικ/)	long, short	δεικνῦ-, δεικνυ-
δίδωμι (δο/)	long, short	διδω- (διδου-), διδο-
ἵημι (Je/)	long, short	ἰη- (ἰει-), ἰε-
ἴσθημι (στα/)	long, short	ἰστη-, ἰστᾶ-
τίθημι (θε/)	long, short	τιθη- (τιθει-), τιθε-
φημί (φα/)	long, short	φη-, φᾶ-
Verb	Vowel Grade	Aor. Act. Mid. Tense Stem
εἰμί (έσ/)	-----	-----
εἶμι (ί/, ἰ)	-----	-----
δείκνυμι (δεικ/)	regular first aorist	δειξ-
δίδωμι (δο/)	long, short, mixed	δω-, δο-, δωκ-
ἵημι (Je/)	long, short, mixed	-ή-, -έ-, -ήκ-
ἴσθημι (στα/ ἔστησα)	regular first aorist	στησ-
ἴσθημι (στα/ ἔστην)	long, short	στη-, στᾶ-
τίθημι (θε/)	long, short, mixed	θη-, θε-, θηκ-
φημί (φα/)	-----	-----

## Endings for εἰμί, εἶμι, δείκνυμι, δίδωμι, ἵημι, ἴσθημι, τίθημι, φημί

The endings are identical or similar to the optative endings of ω-verbs.

	Present Optative Active		Present Optative Middle and Passive	
	(athematic endings)		(athematic endings)	
	S	Pl	S	Pl
1st	-ιην	-ιμεν, -ιημεν	-ιμην	-ιμεθα
2nd	-ιης	-ιτε, -ιητε	-ιο (-ισο)	-ισθε
3rd	-ιη	-ιεν, -ιησαν	-ιτο	-ιντο

	Aorist Optative Active		Aorist Optative Middle	
	(athematic endings)		(athematic endings)	
	S	Pl	S	Pl
1st	-ιην	-ιμεν, -ιημεν	-ιμην	-ιμεθα
2nd	-ιης	-ιτε, -ιητε	-ιο (-ισο)	-ισθε
3rd	-ιη	-ιεν, -ιησαν	-ιτο	-ιντο

## The Conjugation of the Optative of εἰμί

### The Present Optative Active

Verb Form	English Equivalent	Person and Number
εἶην	<i>requires a context</i>	1 <sup>st</sup> singular
εἶης	<i>requires a context</i>	2 <sup>nd</sup> singular
εἶη	<i>requires a context</i>	3 <sup>rd</sup> singular
εἶμεν, εἶημεν	<i>requires a context</i>	1 <sup>st</sup> plural
εἶτε, εἶητε	<i>requires a context</i>	2 <sup>nd</sup> plural
εἶεν, εἶησαν	<i>requires a context</i>	3 <sup>rd</sup> plural

1. These forms correspond to the endings of the aorist optative passive.

### The Aorist Optative

None

## The Conjugation of the Optative of εἶμι

### The Present Optative Active

Verb Form	English Equivalent	Person and Number
ἴοιμι, ἴοιην	<i>requires a context</i>	1 <sup>st</sup> singular
ἴοις	<i>requires a context</i>	2 <sup>nd</sup> singular
ἴοι	<i>requires a context</i>	3 <sup>rd</sup> singular
ἴοιμεν	<i>requires a context</i>	1 <sup>st</sup> plural
ἴοιτε	<i>requires a context</i>	2 <sup>nd</sup> plural
ἴοιεν	<i>requires a context</i>	3 <sup>rd</sup> plural

### The Aorist Optative

None

## The Conjugation of the Optative of δείκνυμι

### The Present Optative Active

Verb Form	English Equivalent	Person and Number
δεικνύοιμι	<i>requires a context</i>	1 <sup>st</sup> singular
δεικνύοις	<i>requires a context</i>	2 <sup>nd</sup> singular
δεικνύοι	<i>requires a context</i>	3 <sup>rd</sup> singular
δεικνύοιμεν	<i>requires a context</i>	1 <sup>st</sup> plural
δεικνύοιτε	<i>requires a context</i>	2 <sup>nd</sup> plural
δεικνύοιεν	<i>requires a context</i>	3 <sup>rd</sup> plural

### The Present Optative Middle and Passive

Verb Form	English Equivalent	Person and Number
δεικνυοίμην	<i>requires a context</i>	1 <sup>st</sup> singular
δεικνύοιο	<i>requires a context</i>	2 <sup>nd</sup> singular
δεικνύοιτο	<i>requires a context</i>	3 <sup>rd</sup> singular
δεικνυοίμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
δεικνύοισθε	<i>requires a context</i>	2 <sup>nd</sup> plural
δεικνύοιντο	<i>requires a context</i>	3 <sup>rd</sup> plural

## The Future Optative Active

Verb Form	English Equivalent	Person and Number
δείξοιμι	<i>requires a context</i>	1 <sup>st</sup> singular
δείξοις	<i>requires a context</i>	2 <sup>nd</sup> singular
δείξοι	<i>requires a context</i>	3 <sup>rd</sup> singular
δείξοιμεν	<i>requires a context</i>	1 <sup>st</sup> plural
δείξοιτε	<i>requires a context</i>	2 <sup>nd</sup> plural
δείξοιεν	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

## The Future Optative Middle

Verb Form	English Equivalent	Person and Number
δείξοίμην	<i>requires a context</i>	1 <sup>st</sup> singular
δείξοιο	<i>requires a context</i>	2 <sup>nd</sup> singular
δείξοιτο	<i>requires a context</i>	3 <sup>rd</sup> singular
δείξοίμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
δείξοισθε	<i>requires a context</i>	2 <sup>nd</sup> plural
δείξοιντο	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the future is an **ω-verb**.

## The Future Optative Passive

Verb Form	English Equivalent	Person and Number
δειχθησοίμην	<i>requires a context</i>	1 <sup>st</sup> singular
δειχθήσοιο	<i>requires a context</i>	2 <sup>nd</sup> singular
δειχθήσοιτο	<i>requires a context</i>	3 <sup>rd</sup> singular
δειχθησοίμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
δειχθήσοισθε	<i>requires a context</i>	2 <sup>nd</sup> plural
δειχθήσονται	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

### The Aorist Optative Active

Verb Form	English Equivalent	Person and Number
δείξαιμι	<i>requires a context</i>	1 <sup>st</sup> singular
δείξαις, δείξειας	<i>requires a context</i>	2 <sup>nd</sup> singular
δείξαι, δείξειε (v)	<i>requires a context</i>	3 <sup>rd</sup> singular
δείξαμεν	<i>requires a context</i>	1 <sup>st</sup> plural
δείξατε	<i>requires a context</i>	2 <sup>nd</sup> plural
δείξαιεν, δείξειαν	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

### The Aorist Optative Middle

Verb Form	English Equivalent	Person and Number
δείξάμην	<i>requires a context</i>	1 <sup>st</sup> singular
δείξαιο	<i>requires a context</i>	2 <sup>nd</sup> singular
δείξαιτο	<i>requires a context</i>	3 <sup>rd</sup> singular
δείξάμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
δείξαισθε	<i>requires a context</i>	2 <sup>nd</sup> plural
δείξαιντο	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

### The Aorist Optative Passive

Verb Form	English Equivalent	Person and Number
δειχθείην	<i>requires a context</i>	1 <sup>st</sup> singular
δειχθείς	<i>requires a context</i>	2 <sup>nd</sup> singular
δειχθείη	<i>requires a context</i>	3 <sup>rd</sup> singular
δειχθεῖμεν, δειχθείημεν	<i>requires a context</i>	1 <sup>st</sup> plural
δειχθεῖτε, δειχθείητε	<i>requires a context</i>	2 <sup>nd</sup> plural
δειχθεῖεν, δειχθείησαν	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

## The Conjugation of the Optative of δίδωμι

### The Present Optative Active

Verb Form	English Equivalent	Person and Number
δίδοιην	<i>requires a context</i>	1 <sup>st</sup> singular
δίδοις	<i>requires a context</i>	2 <sup>nd</sup> singular
δίδοιη	<i>requires a context</i>	3 <sup>rd</sup> singular
δίδοιμεν, δίδοιημεν	<i>requires a context</i>	1 <sup>st</sup> plural
δίδοιτε, δίδοιητε	<i>requires a context</i>	2 <sup>nd</sup> plural
δίδοιεν, δίδοιησαν	<i>requires a context</i>	3 <sup>rd</sup> plural

### The Present Optative Middle and Passive

Verb Form	English Equivalent	Person and Number
δίδοιμην	<i>requires a context</i>	1 <sup>st</sup> singular
δίδοιο	<i>requires a context</i>	2 <sup>nd</sup> singular
δίδοιτο	<i>requires a context</i>	3 <sup>rd</sup> singular
δίδοιμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
δίδοισθε	<i>requires a context</i>	2 <sup>nd</sup> plural
δίδοιντο	<i>requires a context</i>	3 <sup>rd</sup> plural

### The Future Optative Active

Verb Form	English Equivalent	Person and Number
δώσοιμι	<i>requires a context</i>	1 <sup>st</sup> singular
δώσοις	<i>requires a context</i>	2 <sup>nd</sup> singular
δώσοι	<i>requires a context</i>	3 <sup>rd</sup> singular
δώσοιμεν	<i>requires a context</i>	1 <sup>st</sup> plural
δώσοιτε	<i>requires a context</i>	2 <sup>nd</sup> plural
δώσοιεν	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

### The Future Optative Middle

Verb Form	English Equivalent	Person and Number
δωσοίμην	<i>requires a context</i>	1 <sup>st</sup> singular
δώσοιο	<i>requires a context</i>	2 <sup>nd</sup> singular
δώσοιτο	<i>requires a context</i>	3 <sup>rd</sup> singular
δωσοίμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
δώσοισθε	<i>requires a context</i>	2 <sup>nd</sup> plural
δώσوينτο	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

### The Future Optative Passive

Verb Form	English Equivalent	Person and Number
δοθησοίμην	<i>requires a context</i>	1 <sup>st</sup> singular
δοθήσοιο	<i>requires a context</i>	2 <sup>nd</sup> singular
δοθήσοιτο	<i>requires a context</i>	3 <sup>rd</sup> singular
δοθησοίμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
δοθήσοισθε	<i>requires a context</i>	2 <sup>nd</sup> plural
δοθήσωντο	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

### The Aorist Optative Active

Verb Form	English Equivalent	Person and Number
δοίην	<i>requires a context</i>	1 <sup>st</sup> singular
δοίης	<i>requires a context</i>	2 <sup>nd</sup> singular
δοίη	<i>requires a context</i>	3 <sup>rd</sup> singular
δοῖμεν, δοίημεν	<i>requires a context</i>	1 <sup>st</sup> plural
δοῖτε, δοίητε	<i>requires a context</i>	2 <sup>nd</sup> plural
δοῖεν, δοίησαν	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the forms are the same as the present optative active minus the reduplication **δι**.



## The Aorist Optative Middle

Verb Form	English Equivalent	Person and Number
δοίμην	<i>requires a context</i>	1 <sup>st</sup> singular
δοῖο	<i>requires a context</i>	2 <sup>nd</sup> singular
δοῖτο	<i>requires a context</i>	3 <sup>rd</sup> singular
δοίμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
δοῖσθε	<i>requires a context</i>	2 <sup>nd</sup> plural
δοῖντο	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the forms are the same as the present optative middle and passive minus the reduplication **δοι**/.

## The Aorist Optative Passive

Verb Form	English Equivalent	Person and Number
δοθείην	<i>requires a context</i>	1 <sup>st</sup> singular
δοθείης	<i>requires a context</i>	2 <sup>nd</sup> singular
δοθείη	<i>requires a context</i>	3 <sup>rd</sup> singular
δοθείμεν, δοθείημεν	<i>requires a context</i>	1 <sup>st</sup> plural
δοθείτε, δοθείητε	<i>requires a context</i>	2 <sup>nd</sup> plural
δοθείεν, δοθείησαν	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

## The Conjugation of the Optative of ἵημι

### The Present Optative Active

Verb Form	English Equivalent	Person and Number
ιείην	<i>requires a context</i>	1 <sup>st</sup> singular
ιείης	<i>requires a context</i>	2 <sup>nd</sup> singular
ιείη	<i>requires a context</i>	3 <sup>rd</sup> singular
ιείμεν, ιείημεν	<i>requires a context</i>	1 <sup>st</sup> plural
ιείτε, ιείητε	<i>requires a context</i>	2 <sup>nd</sup> plural
ιείεν, ιείησαν	<i>requires a context</i>	3 <sup>rd</sup> plural

### The Present Optative Middle and Passive

Verb Form	English Equivalent	Person and Number
ιείμην	<i>requires a context</i>	1 <sup>st</sup> singular
ιείο	<i>requires a context</i>	2 <sup>nd</sup> singular
ιείτο	<i>requires a context</i>	3 <sup>rd</sup> singular
ιείμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
ιείσθε	<i>requires a context</i>	2 <sup>nd</sup> plural
ιείντο	<i>requires a context</i>	3 <sup>rd</sup> plural

### The Future Optative Active

Verb Form	English Equivalent	Person and Number
-ήσοιμι	<i>requires a context</i>	1 <sup>st</sup> singular
-ήσοις	<i>requires a context</i>	2 <sup>nd</sup> singular
-ήσοι	<i>requires a context</i>	3 <sup>rd</sup> singular
-ήσοιμεν	<i>requires a context</i>	1 <sup>st</sup> plural
-ήσοιτε	<i>requires a context</i>	2 <sup>nd</sup> plural
-ήσοιεν	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.
2. The dash indicates that these forms are found in the wild with a prefix.

### The Future Optative Middle

Verb Form	English Equivalent	Person and Number
-ήσοίμην	<i>requires a context</i>	1 <sup>st</sup> singular
-ήσοιο	<i>requires a context</i>	2 <sup>nd</sup> singular
-ήσοιτο	<i>requires a context</i>	3 <sup>rd</sup> singular
-ήσοίμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
-ήσοισθε	<i>requires a context</i>	2 <sup>nd</sup> plural
-ήσονται	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

2. The dash indicates that these forms are found in the wild with a prefix.

### The Future Optative Passive

Verb Form	English Equivalent	Person and Number
-έθησοίμην	<i>requires a context</i>	1 <sup>st</sup> singular
-έθήσοιο	<i>requires a context</i>	2 <sup>nd</sup> singular
-έθήσοιτο	<i>requires a context</i>	3 <sup>rd</sup> singular
-έθησοίμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
-έθήσοισθε	<i>requires a context</i>	2 <sup>nd</sup> plural
-έθήσονται	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.
2. The dash indicates that these forms are found in the wild with a prefix.

### The Aorist Optative Active

Verb Form	English Equivalent	Person and Number
-εἶην	<i>requires a context</i>	1 <sup>st</sup> singular
-εἶης	<i>requires a context</i>	2 <sup>nd</sup> singular
-εἶη	<i>requires a context</i>	3 <sup>rd</sup> singular
-εἶμεν, -εἴημεν	<i>requires a context</i>	1 <sup>st</sup> plural
-εἴτε, -εἴητε	<i>requires a context</i>	2 <sup>nd</sup> plural
-εἴεν, -εἴησαν	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the forms are the same as the present optative active minus the *i-*.
2. The dash indicates that these forms are found in the wild with a prefix.

### The Aorist Optative Middle

Verb Form	English Equivalent	Person and Number
-εἶμην	<i>requires a context</i>	1 <sup>st</sup> singular
-εἶο	<i>requires a context</i>	2 <sup>nd</sup> singular
-εἶτο	<i>requires a context</i>	3 <sup>rd</sup> singular

Verb Form	English Equivalent	Person and Number
-εἴμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
-εἴσθε	<i>requires a context</i>	2 <sup>nd</sup> plural
-εἴντο	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the forms are the same as the present optative middle minus the *ι*-.
2. The dash indicates that these forms are found in the wild with a prefix.

### The Aorist Optative Passive

Verb Form	English Equivalent	Person and Number
-έθειν	<i>requires a context</i>	1 <sup>st</sup> singular
-έθείς	<i>requires a context</i>	2 <sup>nd</sup> singular
-έθει	<i>requires a context</i>	3 <sup>rd</sup> singular
-έθειμεν, -έθειμεν	<i>requires a context</i>	1 <sup>st</sup> plural
-έθειτε, -έθειτε	<i>requires a context</i>	2 <sup>nd</sup> plural
-έθειεν, -έθεισαν	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.
2. The dash indicates that these forms are found in the wild with a prefix.

## The Conjugation of the Optative of ἵστημι

### Present Optative Active

Verb Form	English Equivalent	Person and Number
ἵσταιν	<i>requires a context</i>	1 <sup>st</sup> singular
ἵσταις	<i>requires a context</i>	2 <sup>nd</sup> singular
ἵσται	<i>requires a context</i>	3 <sup>rd</sup> singular
ἵσταίμεν, ἵσταίμεν	<i>requires a context</i>	1 <sup>st</sup> plural
ἵσταίτε, ἵσταίτε	<i>requires a context</i>	2 <sup>nd</sup> plural
ἵσταίν, ἵσταίν	<i>requires a context</i>	3 <sup>rd</sup> plural

### Present Optative Middle and Passive

Verb Form	English Equivalent	Person and Number
ισταίμην	<i>requires a context</i>	1 <sup>st</sup> singular
ισταῖο	<i>requires a context</i>	2 <sup>nd</sup> singular
ισταῖτο	<i>requires a context</i>	3 <sup>rd</sup> singular
ισταίμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
ισταῖσθε	<i>requires a context</i>	2 <sup>nd</sup> plural
ισταῖντο	<i>requires a context</i>	3 <sup>rd</sup> plural

### The Future Optative Active

Verb Form	English Equivalent	Person and Number
στήσοιμι	<i>requires a context</i>	1 <sup>st</sup> singular
στήσῃς	<i>requires a context</i>	2 <sup>nd</sup> singular
στήσῃ	<i>requires a context</i>	3 <sup>rd</sup> singular
στήσοιμεν	<i>requires a context</i>	1 <sup>st</sup> plural
στήσοιτε	<i>requires a context</i>	2 <sup>nd</sup> plural
στήσοιεν	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

### The Future Optative Middle

Verb Form	English Equivalent	Person and Number
στησοίμην	<i>requires a context</i>	1 <sup>st</sup> singular
στησόιο	<i>requires a context</i>	2 <sup>nd</sup> singular
στησόιτο	<i>requires a context</i>	3 <sup>rd</sup> singular
στησοίμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
στήσοισθε	<i>requires a context</i>	2 <sup>nd</sup> plural
στησούντο	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

### The Future Optative Passive

Verb Form	English Equivalent	Person and Number
σταθῆσοίμην	<i>requires a context</i>	1 <sup>st</sup> singular
σταθήσοιο	<i>requires a context</i>	2 <sup>nd</sup> singular
σταθήσοιτο	<i>requires a context</i>	3 <sup>rd</sup> singular
σταθῆσοίμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
σταθήσοισθε	<i>requires a context</i>	2 <sup>nd</sup> plural
σταθήσοιντο	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

### The Aorist Optative Active of ἵστημι's Root Aorist ἔστην

Verb Form	English Equivalent	Person and Number
σταίην	<i>requires a context</i>	1 <sup>st</sup> singular
σταίης	<i>requires a context</i>	2 <sup>nd</sup> singular
σταίη	<i>requires a context</i>	3 <sup>rd</sup> singular
σταῖμεν, σταίημεν	<i>requires a context</i>	1 <sup>st</sup> plural
σταῖτε, σταίητε	<i>requires a context</i>	2 <sup>nd</sup> plural
σταῖεν, σταίησαν	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the forms are the same as the present optative active minus the reduplication ἱ-.

### The Aorist Optative Middle of ἵστημι's Root Aorist ἔστην

None

### The Aorist Optative Passive

Verb Form	English Equivalent	Person and Number
σταθείην	<i>requires a context</i>	1 <sup>st</sup> singular
σταθείης	<i>requires a context</i>	2 <sup>nd</sup> singular
σταθείη	<i>requires a context</i>	3 <sup>rd</sup> singular
σταθείμεν, σταθείημεν	<i>requires a context</i>	1 <sup>st</sup> plural
σταθείτε, σταθείητε	<i>requires a context</i>	2 <sup>nd</sup> plural
σταθείεν, σταθείησαν	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

## The Conjugation of the Optative of τίθημι

### The Present Optative Active

Verb Form	English Equivalent	Person and Number
τιθείην	<i>requires a context</i>	1 <sup>st</sup> singular
τιθείης	<i>requires a context</i>	2 <sup>nd</sup> singular
τιθείη	<i>requires a context</i>	3 <sup>rd</sup> singular
τιθεῖμεν, τιθείημεν	<i>requires a context</i>	1 <sup>st</sup> plural
τιθεῖτε, τιθείητε	<i>requires a context</i>	2 <sup>nd</sup> plural
τιθεῖεν, τιθείησαν	<i>requires a context</i>	3 <sup>rd</sup> plural

### The Present Optative Middle and Passive

Verb Form	English Equivalent	Person and Number
τιθείμην	<i>requires a context</i>	1 <sup>st</sup> singular
τιθεῖο	<i>requires a context</i>	2 <sup>nd</sup> singular
τιθεῖτο	<i>requires a context</i>	3 <sup>rd</sup> singular
τιθείμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
τιθεῖσθε	<i>requires a context</i>	2 <sup>nd</sup> plural
τιθεῖντο	<i>requires a context</i>	3 <sup>rd</sup> plural

### The Future Optative Active

Verb Form	English Equivalent	Person and Number
θήσοιμι	<i>requires a context</i>	1 <sup>st</sup> singular
θήσοις	<i>requires a context</i>	2 <sup>nd</sup> singular
θήσοι	<i>requires a context</i>	3 <sup>rd</sup> singular
θήσοιμεν	<i>requires a context</i>	1 <sup>st</sup> plural
θήσοιτε	<i>requires a context</i>	2 <sup>nd</sup> plural
θήσοιεν	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

### The Future Optative Middle

Verb Form	English Equivalent	Person and Number
θησοίμην	<i>requires a context</i>	1 <sup>st</sup> singular
θήσοιο	<i>requires a context</i>	2 <sup>nd</sup> singular
θήσοιτο	<i>requires a context</i>	3 <sup>rd</sup> singular
θησοίμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
θήσοισθε	<i>requires a context</i>	2 <sup>nd</sup> plural
θήσονται	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

### The Future Optative Passive

Verb Form	English Equivalent	Person and Number
τεθησοίμην	<i>requires a context</i>	1 <sup>st</sup> singular
τεθήσοιο	<i>requires a context</i>	2 <sup>nd</sup> singular
τεθήσοιτο	<i>requires a context</i>	3 <sup>rd</sup> singular
τεθησοίμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
τεθήσοισθε	<i>requires a context</i>	2 <sup>nd</sup> plural
τεθήσονται	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

### The Aorist Optative Active

Verb Form	English Equivalent	Person and Number
θείην	<i>requires a context</i>	1 <sup>st</sup> singular
θείης	<i>requires a context</i>	2 <sup>nd</sup> singular
θείη	<i>requires a context</i>	3 <sup>rd</sup> singular
θείμεν, θείημεν	<i>requires a context</i>	1 <sup>st</sup> plural
θείτε, θείητε	<i>requires a context</i>	2 <sup>nd</sup> plural
θείεν, θείησαν	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the forms are the same as the present optative active minus the reduplication **τι-**.



## The Aorist Optative Middle

Verb Form	English Equivalent	Person and Number
θείμην	<i>requires a context</i>	1 <sup>st</sup> singular
θεῖο	<i>requires a context</i>	2 <sup>nd</sup> singular
θεῖτο	<i>requires a context</i>	3 <sup>rd</sup> singular
θείμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
θεῖσθε	<i>requires a context</i>	2 <sup>nd</sup> plural
θεῖντο	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the forms are the same as the present optative middle and passive minus the reduplication **τι-**.

## The Aorist Optative Passive

Verb Form	English Equivalent	Person and Number
τεθείην	<i>requires a context</i>	1 <sup>st</sup> singular
τεθείης	<i>requires a context</i>	2 <sup>nd</sup> singular
τεθείη	<i>requires a context</i>	3 <sup>rd</sup> singular
τεθείμεν, τεθείημεν	<i>requires a context</i>	1 <sup>st</sup> plural
τεθείτε, τεθείητε	<i>requires a context</i>	2 <sup>nd</sup> plural
τεθείεν, τεθείησαν	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

## The Conjugation of the Optative of φημί

### Present Optative Active

Verb Form	English Equivalent	Person and Number
φαίην	<i>requires a context</i>	1 <sup>st</sup> singular
φαίης	<i>requires a context</i>	2 <sup>nd</sup> singular
φαίη	<i>requires a context</i>	3 <sup>rd</sup> singular
φαῖμεν, φαίημεν	<i>requires a context</i>	1 <sup>st</sup> plural
φαῖτε, φαίητε	<i>requires a context</i>	2 <sup>nd</sup> plural
φαῖεν, φαίησαν	<i>requires a context</i>	3 <sup>rd</sup> plural

## The Future Optative Active

Verb Form	English Equivalent	Person and Number
φήσοιμι	<i>requires a context</i>	1 <sup>st</sup> singular
φήσοις	<i>requires a context</i>	2 <sup>nd</sup> singular
φήσοι	<i>requires a context</i>	3 <sup>rd</sup> singular
φήσοιμεν	<i>requires a context</i>	1 <sup>st</sup> plural
φήσοιτε	<i>requires a context</i>	2 <sup>nd</sup> plural
φήσοιεν	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

## The Future Optative Middle

Verb Form	English Equivalent	Person and Number
φησοίμην	<i>requires a context</i>	1 <sup>st</sup> singular
φήσοιο	<i>requires a context</i>	2 <sup>nd</sup> singular
φήσοιτο	<i>requires a context</i>	3 <sup>rd</sup> singular
φησοίμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
φήσοισθε	<i>requires a context</i>	2 <sup>nd</sup> plural
φήσοιντο	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

## The Future Optative Passive

Verb Form	English Equivalent	Person and Number
φαθησοίμην	<i>requires a context</i>	1 <sup>st</sup> singular
φαθήσοιο	<i>requires a context</i>	2 <sup>nd</sup> singular
φαθήσοιτο	<i>requires a context</i>	3 <sup>rd</sup> singular
φαθησοίμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
φαθήσοισθε	<i>requires a context</i>	2 <sup>nd</sup> plural
φαθήσοιντο	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

### The Aorist Optative Active

Verb Form	English Equivalent	Person and Number
φήσαιμι	<i>requires a context</i>	1 <sup>st</sup> singular
φήσαις, φήσειας	<i>requires a context</i>	2 <sup>nd</sup> singular
φήσαι, φήσειε (ν)	<i>requires a context</i>	3 <sup>rd</sup> singular
φήσαιμεν	<i>requires a context</i>	1 <sup>st</sup> plural
φήσαιτε	<i>requires a context</i>	2 <sup>nd</sup> plural
φήσαιεν, φήσειαν	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

### The Aorist Optative Middle

Verb Form	English Equivalent	Person and Number
φησαίμην	<i>requires a context</i>	1 <sup>st</sup> singular
φήσαιο	<i>requires a context</i>	2 <sup>nd</sup> singular
φήσαιτο	<i>requires a context</i>	3 <sup>rd</sup> singular
φησαίμεθα	<i>requires a context</i>	1 <sup>st</sup> plural
φήσαισθε	<i>requires a context</i>	2 <sup>nd</sup> plural
φήσαιντο	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

### The Aorist Optative Passive

Verb Form	English Equivalent	Person and Number
φαθείην	<i>requires a context</i>	1 <sup>st</sup> singular
φαθείης	<i>requires a context</i>	2 <sup>nd</sup> singular
φαθείη	<i>requires a context</i>	3 <sup>rd</sup> singular
φαθεῖμεν, φαθείημεν	<i>requires a context</i>	1 <sup>st</sup> plural
φαθεῖτε, φαθείητε	<i>requires a context</i>	2 <sup>nd</sup> plural
φαθεῖεν, φαθείησαν	<i>requires a context</i>	3 <sup>rd</sup> plural

1. Note that the optative is an **ω-verb**.

## The Conjugation of the Optative of $\omega$ -verbs

### Stems and Endings of the Optative of $\omega$ -verbs

**Present Optative Active of  $\omega$ -verbs.** Add to the present active, middle, and passive stem.

-οιμι	-οιμεν
-οις	-οιτε
-οι	-οιεν

**Present Middle and Passive Optative of  $\omega$ -verbs.** Add to the present active, middle, and passive stem.

-οιμην	-οιμεθα
-οιο (οισο)	-οισθε
-οιτο	-οιντο

**Future Optative Active of  $\omega$ -verbs.** Add to the future active and middle stem.

-οιμι	-οιμεν
-οις	-οιτε
-οι	-οιεν

**Future Middle Optative of  $\omega$ -verbs.** Add to the future active and middle stem.

-οιμην	-οιμεθα
-οιο (οισο)	-οισθε
-οιτο	-οιντο

**Future Passive Optative of  $\omega$ -verbs.** Add to the passive stem (the unaugmented stem of principal part VI + **-ησ-**).

-οιμην	-οιμεθα
-οιο (οισο)	-οισθε
-οιτο	-οιντο

**First Aorist Optative Active of  $\omega$ -verbs.** Add to the active and middle aorist tense stem with the past indicative augment removed.

-αμι	-αμεν
-αις, εις	-αιτε
-αι, ει (ν)	-αιεν, ειαν

**Second Aorist Optative Active of ω-verbs.** Add to the active and middle aorist tense stem with the past indicative augment removed.

-οιμι	-οιμεν
-οις	-οιτε
-οι	-οιεν

**First Aorist Optative Middle of ω-verbs.** Add to the active and middle aorist tense stem with the past indicative augment removed.

-αμην	-αμεθα
-αιο (αισο)	-αισθε
-αιτο	-αιντο

**Second Aorist Optative Middle of ω-verbs.** Add to the active and middle aorist tense stem with the past indicative augment removed.

-οιμην	-οιμεθα
-οιο (οισο)	-οισθε
-οιτο	-οιντο

**Aorist Optative Passive of ω-verbs.** Add to the passive aorist tense stem with the past indicative augment removed.

-ειν	-εῖμεν, -εῖημεν
-εις	-εῖτε, -εῖητε
-ει	-εῖσαν, -εῖησαν

**Alternate Endings for the Present and Future Optative Active of Contract Verbs.** Add to the present active, middle, and passive tense stem or to the future active and middle tense stem.

-οιην	-οιημεν
-οιης	-οιητε
-οιη	-οιησαν

## Endings for Ω-Verbs in Summary

This chart gives the same information as the above.

### Optative

	Active		Middle		Passive	
<b>Present (pp. I) &amp; Future (pp. II and VI + -ησ-)</b>	οιμι	οιμεν	οιμην	οιμεθα	οιμην	οιμεθα
	οις	οιτε	οιο	οισθε	οιο	οισθε
	οι	οιεν	οιτο	οιντο	οιτο	οιντο
<b>1 Aorist (pp. III and VI)</b>	αιμι	αιμεν	αιμην	αιμεθα	είην	εἶμεν, εἶημεν
	αις, εις	αιτε	αιο	αισθε	είης	εἴτε, εἴητε
	αι, ειε (v)	αιεν, ειαν	αιτο	αιντο	είη	εἶεν, εἶησαν
<b>2 Aorist (pp. III and VI)</b>	οιμι	οιμεν	οιμην	οιμεθα	είην	εἶμεν, εἶημεν
	οις	οιτε	οιο	οισθε	είης	εἴτε, εἴητε
	οι	οιεν	οιτο	οιντο	είη	εἶεν, εἶησαν

### Alternate Present and Future Optative for Contract Verbs

#### Active

οιην	οιημεν
οιης	οιητε
οιη	οιησαν

### The Potential Optative

The potential optative states the possibility of an event occurring, **it could happen** or **we would go**. The potential optative is always found with ἄν and the negative is οὐ.

Consider the following examples from Euripides' *Alkestis* 864 and 1085 and Lucian's *True Story* 1.36. Note that there is no English equivalent for ἄν, which often emphasizes the uncertainty of a verb's action or state of being.

1. πῶς ἄν ὀλοίμην;  
*How might I die?*
2. χρόνον λέγοις ἄν, εἰ χρόνος τὸ κατθανεῖν.  
*You can speak of time if time means death.*
3. ἄριστα ἄν ἔχοι διὰ μάχης ἐλθεῖν αὐτοῖς.  
*It would be best to engage them in battle.*

In each the optative indicates actions that are hypothetical or potential.

## Translating the Potential Optative

Read each example, taken from Euripides' *Alkestis* 1045-47, 1049-50, 1070-71, 1079-80, 1100-02, carefully noting the mood of the verb in Greek and its English equivalent.

1. Ἄδμητος

μή μ' ἀναμνήσης κακῶν.  
οὐκ ἂν δυναίμην, τήνδ' ὁρῶν ἐν δώμασιν,  
ἄδακρυς εἶναι.

*Don't remind me of my sufferings.*

*I could not, upon setting eyes upon her in my house,  
Remain tearless.*

2. Ἄδμητος

ποῦ καὶ τρέφοιτ' ἂν δωμάτων νέα γυνή;  
νέα γάρ, ὥς ἐσθῆτι καὶ κόσμῳ πρόπει.

*Where in the house could a young woman be kept?  
For she is young, judging by her dress and jewelry.*

3. Χορός

ἐγὼ μὲν οὐκ ἔχοιμ' ἂν εὖ λέγειν τύχην·  
χρὴ δ', ἥτις ἐστί, καρτερεῖν θεοῦ δόσιν.

*I cannot speak well of fate  
But we must endure whatever fortune god gives.*

4. Ἡρακλῆς

τί δ' ἂν προκόπτοις, εἰ θέλεις ἀεὶ στένειν;

Ἄδμητος

ἔγνωκα καὐτός, ἀλλ' ἔρωσ τις ἐξάγει.

**Herakles**

*How can you move on if you wish always to mourn?*

**Admetos**

*I am aware but love is a powerful force.*

5. Ἄδμητος

καὶ δρῶν γε, λύπη καρδίαν δηχθήσομαι.

Ἡρακλῆς

πιθοῦ· τάχ' ἂν γὰρ ἐς δέον πέσοι χάρις.

**Admetos**

*If I do this, grief will take a bite out of my heart.*

**Herakles**

*Obey. Perhaps grace will befall you at your time of need.*

## The Optative of Wish

The optative can be used to express a subject's desire for something to happen:

I **hope** it rains.

**May** it rain.

**Would that** it rain.

Greek uses the optative to express a wish for something to happen at some time in the future. **εἴθε** or **εἰ γάρ** may introduce the wish but need not be present.

Consider these examples from Euripides' *Alkestis* 743-44 and 746:

1. πρόφρων σε χθόνιός θ' Ἑρμῆς  
Ἄιδης τε **δέχοιτο**.

*May Hermes of the Underworld and Hades **receive** you well.*

2. Ἄιδου νύμφη **παρεδρεύοις**.

*May you **sit** beside Hades' bride.*

Take note of the optative and its English equivalent.

## Translating the Optative of Wish

Read each example, taken from Euripides' *Alkestis* 976-77, 1095-96, 1133-35, 1140-43, and 1155, carefully noting the mood of the verb in Greek and its English equivalent.

1. **Χορός**  
μή μοι, πότνια Ἀνάγκη, μείζων  
ἔλθοις ἢ τὸ πρὶν ἐν βίῳ.

*Queen Anagke, **may you not press** me any harder  
than you have in times before.*

2. **Ἡρακλῆς**  
ἐπῆνεσ', ἀλόχῳ πιστὸς οὐνεκ' εἷ φίλος.  
**Ἄδμητος**  
θάνοιμ' ἐκείνην, καίπερ οὐκ οὔσαν, προδούς.

**Herakles**

*I praised you since you are a trusted friend to your spouse.*

**Admetos**

*May I **die** if I betray her although she is dead.*

3. **Ἄδμητος**  
ὦ φιλτάτης γυναικὸς ὄμμα καὶ δέμας,  
ἔχω σ' ἀέλπτως, οὔ ποτ' ὄψεσθαι δοκῶν.



**Ἡρακλῆς**

ἔχεις· φθόνος δὲ **μὴ γένοιτό** τις θεῶν.

**Admetos**

*Eye and figure of my beloved wife,*

*I hold you unexpectedly thinking never to see you again.*

**Herakles**

*You hold her. **May no** jealousy from the gods **come about**.*

4. **Ἄδμητος**

ὦ τοῦ μεγίστου Ζηνὸς εὐγενὲς τέκνον,

**εὐδαιμονοίης** καὶ σ' ὁ φιτύσας πατήρ

**σώζοι**· σὺ γὰρ δὴ τᾶμ' ἀνώρθωσας μόνος.

πῶς τήνδ' ἔπεμψας νέρθεν ἐς φάος τόδε;

**Ἄδμητος**

*Well born child of greatest Zeus,*

***May you prosper** and may the father who bore you **protect** you*

*For you alone stood me back up*

*How did you send one from the underworld back into the light?*

5. **Ἄδμητος**

ἀλλ' **εὐτυχοίης**, νόστιμον δ' **ἔλθοις** δρόμον.

*But **may you fare well** and **walk** your return trip.*

In each the optative expresses the subject's wish that a particular action or state of being come true.

## Module 39 Practice Translating the Optative

Translate the sentences below, which have been adapted slightly from Alkiphron's *Letters of Fishermen* (**Ἐπιστολαὶ Ἀλιευτικαί** 11). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly. **Optatives** are in bold.

**Γλαυκίππη Χαρόπη**: εἰ γὰρ μετακοίμιος ἄλγους, ὦ Παιάν, **φανείης**· οὐκέτ' γὰρ εἰμι ἐν ἐμαυτῇ. ὦ μήτερ, οὐδὲ ἀνέχομαι γήμασθαι τούτῳ, ὦ με κατεγγνήσειν ἐπηγγείλατο ἔναγχος ὁ πατήρ, τῷ Μηθυμναίῳ μειρακίῳ, τῷ παιδί τοῦ κυβερνήτου. ἐξ ὅτου τὸν ἀστικὸν ἔφηβον ἐθεασάμην τὸν ὠσχοφόρον, ὅτε με ἄστυδε προὔτρεψας ἀφικέσθαι, ὠσχοφορίων ὄντων, ἄλλου οὐκ ἂν **θίγοιμι**. καλὸς γάρ ἐστι, καλός, ὦ μήτερ,

καὶ ἡδιστος. καὶ βοστρύχους ἔχει βρύων οὐλοτέρους. καὶ μειδιᾷ τῆς θαλάττης γαληνιώσης χαριέστερον. καὶ τὰς βολὰς τῶν ὀφθαλμῶν ἐστι κυανανγής, ὥς ὅτε τὸ πρῶτον ὑπὸ τῶν ἀκτίνων τῶν ἡλιακῶν ὁ πόντος καταλαμπόμενος **φαίνοιτο**. ὅτι μὲν εἶπω περὶ τοῦ ὅλου προσώπου; αὐτὰς ἐνορχεῖσθαι ταῖς παρειαῖς **εἴποις ἄν** τὰς Χάριτας, τὸν Ὅρχομενὸν ἀπολιπούσας καὶ τῆς Ἀργαφίας κρήνης ἀπονιψαμένας. περὶ τῶν δε χειλῶν; τὰ δὲ ῥόδα τῆς Ἀφροδίτης ἀποσυλήσας τῶν κόλπων, διήνθισται ἐπὶ τῶν ἄκρων ἐπιθέμενος. φθόνος δὲ μὴ **γένοιτό** τις θεῶν. ἢ τούτῳ μιγῆσομαι ἢ τὴν Λεσβίαν μιμησαμένη Σαπφῶ οὐκ ἀπὸ τῆς Λευκάδος πέτρας, ἀλλ' ἀπὸ τῶν Πειραϊκῶν προβόλων ἐμαντὴν εἰς τὸ κλυδώνιον ὦσω. ἀλλ' **εὐτυχοίην**, οἰκίαν δ' εἰς καλλίστην **ἔλθοιμι** τοῦ μάλιστα φιλουμένου.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

<b>ἀνέχω</b> <i>hold up; (intrans.) rise up; (mid.) bear up, endure, put up with + part.</i>	<b>εὐτυχέω</b> <i>be well off, successful, prosperous</i>
<b>ἀπολείπω</b> <i>leave over or behind</i>	<b>θεάομαι</b> <i>observe, watch</i>
<b>ἀπονίπτω</b> <i>wash off, wash clean</i>	<b>θιγγάνω</b> (aorist: <b>ἔθιγον</b> ) <i>touch, handle, take hold of + gen.</i>
<b>ἀποσῦλάω</b> <i>strip off; take away from; rob, defraud</i>	<b>καταλάμπω</b> <i>shine upon</i>
<b>ἄστυδε</b> <i>to town</i>	<b>κατεγγυᾶω</b> <i>pledge, betroth; demand securities from</i>
<b>γαληνιάω</b> <i>be calm</i>	<b>μειδιάω</b> <i>smile</i>
<b>γαμέω</b> <i>take as wife, marry a woman; (mid.) give in marriage, give self in marriage, marry a man</i>	<b>μίγνυμι</b> <i>mix, mingle; marry + dat.</i>
<b>διανθίζω</b> <i>adorn with flowers</i>	<b>μιμέομαι</b> <i>mimic, imitate, represent, portray</i>
<b>ἐναγχος</b> <i>just now, lately</i>	<b>προτρέπω</b> <i>urge on, impel + inf.</i>
<b>ἐνορχέομαι</b> <i>dance, dance upon + dat.</i>	<b>*φιλέω</b> <i>love</i>
<b>ἐπαγγέλλω</b> <i>tell, proclaim, announce; order, command; promise, offer</i>	<b>χαριέστερον</b> <i>more pleasantly</i>
<b>ἐπιτίθημι</b> <i>place upon; add to; (mid.) make an attempt upon, attack + dat.</i>	<b>ώθέω</b> <i>push, shove</i>

## Adjectives and Nouns and Pronouns

ἄκρος, -α, -ον *at the farthest point, topmost, outermost, inmost*

ἄκτις, -ῖνος ἢ *ray, beam*

ἄλγος, -εος (-ους)τό *pain*

Ἀργαφία, -ας ἢ *Argaphia*

ἄστικός, -ή, -όν *of a city or town*

Ἀφροδίτη, ης ἢ *Aphrodite*

βολή, -ῆς ἢ *throw, stroke; wound; glance*

βόστρυχος, -ου ὁ *a curl*

βρύον, -ου τό *mossy sea-weed*

\*ἐμαυτοῦ, ἐμαυτοῦ, ἐμαυτῆς *myself*

ἐφηβος, -ου ὁ *one arrived at puberty*

ἥδιστος *see ἡδύς*

ἡλιακός, -ή, -όν *of the sun, solar*

κλυδώνιον, -ου τό *a little wave, ripple*

κόλπος, -ου ὁ *bosom, lap; gulf*

κρήνη, -ης ἢ *well, spring, fountain*

κῦανανγής, -ές *dark-gleaming*

κυβερνήτης, -ου ὁ *captain, helmsman*

Λέσβιος, -ᾱ, -ον *Lesbian, of Lesbos*

Λευκάς πέτρη *white rock, at the entrance of the Underworld*

μειράκιον, -ου τό *a boy, lad, stripling*

μετακοίμιος *bringing respite + gen.*

Μηθymναῖος, -α, -ον *of Methymna*

\*οἰκίᾱ, -ᾱς ἢ *house*

οὐλότερος, -α, -ον *more curly*

Ὀρχομενός, -οῦ ὁ ἢ *Orkhomenos*

Παιάν, -ᾱνος ὁ *Paian (Paion), the physician of the gods; Apollo*

παρειά, -ᾱς ἢ *the cheek*

Πειραϊκός, -ή, -όν *of the Peiraios*

πέτρη *see Λευκάς πέτρη*

πόντος, -ου ὁ *sea*

πρόβολος, -ου ὁ *jutting rock, foreland*

\*πρόσωπον, -ου τό *face, mask, person*

ρόδον, -ου τό *the rose*

Σαπφώ, -οῦς ἢ *Sappho*

φθόνος, -ου ὁ *ill-will, malice, envy, jealousy*

Χάρις, -ιτος ἢ *Kharis, Grace*

χείλος, -εος τό *lip*

Ὠσχοφόρια, -ων τά *Oskhophoria festival*

ὠσχοφόρος, -ου ὁ *carry a vine-branch*

## Module 39 Practice Translating

Translate the sentences below, which have been adapted slightly from Longos' *Daphnis and Khloe* (Δάφνις καὶ Χλόη 12.2-13.4). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

12.2. οἷα δὲ τοῦ μὲν ὑπεκφεύγοντος, τοῦ δὲ ὀργῇ διώκοντος, οὐκ ἀκριβῆς τῶν ἐν ποσὶν ἢ πρόσοψις ἦν. ἀλλὰ κατὰ χάσματος ἄμφω πίπτουσιν· ὁ τράγος πρότερος, ὁ Δάφνις δεύτερος. τοῦτο μὲν ἔσωσε Δάφνιν· χρήσασθαι τῆς καταφορᾶς ὀχήματι τῷ τράγῳ. 3. ὁ μὲν δὴ τὸν ἀνιμωμένον, εἴ τις ἄρα γένοιτο, δακρύων ἀνέμενε. ἡ δὲ Χλόη, θεασαμένη τὸ συμβάν, δρόμῳ παραγίνεται πρὸς τὸν σιρόν. καί, μαθοῦσα ὅτι ζῇ, καλεῖ τινα βουκόλον ἐκ τῶν ἀγρῶν τῶν πλησίον εἰς ἐπικουρίαν. 4. ὁ δὲ ἐλθὼν σχοῖνον ἐζήτει μακράν, ἧς ἐχόμενος ἀνιμώμενος ἐκβήσεται. καὶ σχοῖνος μὲν οὐκ ἦν. ἡ δὲ Χλόη, λυσαμένη ταινίαν, δίδωσι καθεῖναι τῷ βουκόλῳ. καὶ οὕτως οἱ μὲν, ἐπὶ τοῦ χεῖλους ἐστῶτες, εἴλκον. ὁ δὲ ἀνέβη, ταῖς τῆς ταινίας ὀλκαῖς ταῖς χερσὶν ἀκολουθῶν. 5. ἀνιμήσαντο δὲ καὶ τὸν ἄθλιον τράγον, συντεθραυσμένον ἄμφω τὰ κέρατα. τοσοῦτον ἄρα ἡ δίκη μετῆλθε τοῦ νικηθέντος τράγου. τοῦτον μὲν δὴ τυθησόμενον χαρίζονται σῶστρα τῷ βουκόλῳ. καὶ ἔμελλον ψεύδεσθαι πρὸς τοὺς οἴκοι λύκων ἐπιδρομήν, εἴ τις αὐτὸν ἐπόθησεν.

αὐτοὶ δὲ ἐπανελθόντες ἐπεσκοποῦντο τὴν ποίμνην καὶ τὸ αἰπόλιον. καὶ ἐπεὶ κατέμαθον ἐν κόσμῳ νομῆς καὶ τὰς αἴγας καὶ τὰ πρόβατα, καθίσαντες ἐπὶ στελέχει δρυὸς ἐσκόπουν μὴ τι μέρος τοῦ σώματος ὁ Δάφνις ἤμαξε καταπεσών. 6. τέτρωτο μὲν οὖν οὐδὲν οὐδὲ ἥμακτο οὐδέν. χῶματος δὲ καὶ πηλοῦ πέπαστο καὶ τὰς κόμας καὶ τὸ ἄλλο σῶμα. ἐδόκει δὲ λούσασθαι πρὶν αἰσθῆσιν γενέσθαι τοῦ συμβάντος Λάμῳνι καὶ Μυρτάλῃ. 13.1 καὶ ἐλθὼν ἅμα τῇ Χλόῃ πρὸς τὸ νυμφαῖον, τῇ μὲν ἔδωκε καὶ τὸν χιτωνίσκον καὶ τὴν πήραν φυλάττειν. αὐτὸς δέ, τῇ πηγῇ προστάς, τὴν τε κόμην καὶ τὸ σῶμα πᾶν ἀπελούετο. 2. ἦν δὲ ἡ μὲν κόμη μέλαινα καὶ πολλή. τὸ δὲ σῶμα ἐπίκαντον ἡλίῳ. εἶκασεν ἄν τις αὐτὸ χρώζεσθαι τῇ σκιᾷ τῆς κόμης. ἐδόκει δὲ τῇ Χλόῃ θεωμένη καλὸς ὁ Δάφνις. ὅτι πρῶτον αὐτῇ καλὸς ἐδόκει, τὸ λουτρὸν ἐνόμιζε τοῦ κάλλους αἴτιον. καὶ τὰ νῶτα δὲ ἀπολουούσης, ἡ σὰρξ ὑπέπιπτε μαλθακή, ὥστε λαθοῦσα ἐαυτῆς ἤψατο πολλάκις, εἰ τρυφερώτερος εἴη πειρωμένη. 3. καὶ τότε μὲν (ἥδη γὰρ ἐπὶ δυσμαῖς ἦν ὁ ἥλιος) ἀπήλασαν τὰς ἀγέλας οἶκαδε. καὶ ἐπεπόνθει Χλόη περιττὸν οὐδέν ὅτι μὴ Δάφνιν ἐπεθύμει λουόμενον ἰδεῖν πάλιν.

4. τῆς δὲ ἐπιούσης ὡς ἦκον εἰς τὴν νομήν, ὁ μὲν Δάφνις, ὑπὸ τῇ δρυϊ τῇ συνήθει καθεζόμενος, ἐσύριττε. καὶ ἅμα τὰς αἴγας ἐπεσκόπει κατακειμένας καὶ ὥσπερ τῶν μελῶν ἀκροωμένας. ἡ δὲ Χλόη, πλησίον καθημένη, τὴν ἀγέλην μὲν τῶν προβάτων ἐπέβλεπε. τὸ δὲ πλεόν εἰς Δάφνιν ἑώρα. καὶ ἐδόκει καλὸς αὐτῇ συρίττων πάλιν. καὶ αὐθις αἰτίαν ἐνόμιζε τὴν μουσικὴν τοῦ κάλλους. ὥστε μετ' ἐκεῖνον καὶ αὐτὴ τὴν σύριγγα ἔλαβεν, εἴ πως γένοιτο καὶ αὐτὴ καλή.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

**αϊμάσσω** *make bloody, stain with blood*

**ἀκολουθέω** *follow, accompany*  
+ dat.

**ἀκροόμαι** *hearken to, listen to*  
+ gen.

**ἄμφω** *both*

**ἀναβαίνω** *go up, go upland;*  
*board, mount*

**ἀναμένω** *wait, hold on*

**ἀνιμάω** *draw up*

**ἀπελάνω** *drive away, expel*  
*from*

**ἀπολούω** *wash off*

**ἄπτω** *fasten or bind to; (middle)*  
*fasten oneself to, grasp, touch* +  
gen.

**\*αὔ, αὐθις (αὐτίς)** *again, in turn,*  
*hereafter, in the future*

**ἐκβαίνω** *step out of*

**δακρύω** *weep, cry*

**\*διώκω** *pursue, chase, drive; sue,*  
*prosecute*

**εἰκάζω** *represent (by an image*  
*or likeness), portray; liken,*  
*compare; infer; (pass.) be like,*  
*resemble*

**ἔλκω** *draw, drag*

**ἐπανέρχομαι** *return*

**καθίζω** *sit down*

**κατάκειμαι** *lie down, lie*  
*outstretched*

**καταμανθάνω** *observe well,*  
*examine closely*

**καταπίπτω** *fall*

**\*λανθάνω** *escape notice* + 'x' in  
acc. + participle; *do* (the action  
of the participle) + **λανθάνω**  
*secretly, without being seen*

**λούω** *wash; (middle) wash*  
*oneself, bathe oneself*

**μετέρχομαι** *send for, chase after;*  
*pursue, punish* + gen.

**νικάω** *win, conquer, prevail*

**οἷα** *because* (often + part.)

**οἶκαδε** *to home, homewards*

**παραγίγνομαι** *be present, be*  
*with* + dat.

**πάσσω** *sprinkle, besprinkle* +  
gen.

**\*πειράω** *make trial of* + gen.; *try*  
+ inf.

**\*πίπτω** *fall*

**ποθέω** *long for, yearn after*

**\*πολλάκις** *many times, often*

**προΐστημι** *set before, stand*  
*before*

ἔπειμι <i>go, come upon, approach, attack</i>	συνθραύω <i>break in pieces, shiver</i>
ἐπεπόνθει < πάσχω <i>suffer, have done to one</i>	συρίττω <i>play the syrinx</i>
ἐπιβλέπω <i>look upon, look attentively</i>	*σώζω <i>save, keep</i>
*ἐπιθυμέω <i>long for, desire + gen.</i>	τέτρωτο < τιτρώσκω
ἐπιούσης <i>supply</i> ἡμέρας	τιτρώσκω <i>wound</i>
ἐπισκοπέω <i>look upon</i>	*τυθησόμενον < θύω
*ζητέω <i>seek, seek for</i>	ὑπεκφεύγω <i>flee away</i>
θεάομαι <i>observe, watch</i>	ὑποπίπτω <i>fall under</i>
*θύω <i>sacrifice</i>	*φυλάσσω <i>guard, keep watch; preserve, keep, maintain, watchfully await</i>
ιδεῖν < ὁράω	χαρίζω <i>do a favor, oblige, please; give freely</i>
καθέζομαι <i>sit down, take one's seat</i>	χρώζω <i>touch the surface of a body</i>
κάθημαι <i>be seated, sit</i>	ψεύδω <i>cheat by lies, beguile</i>

## Adjectives and Nouns and Pronouns

ἀγέλη, -ης ἡ <i>herd</i>	νύμφαιον, -ου τό <i>temple of the nymphs</i>
ἀγρός, -οῦ ὁ <i>field</i>	νῶτον, -ου τό <i>back; surface of the sea</i>
ἄθλιος, -α, -ο <i>v pathetic, miserable, wretched</i>	ὀλκή, -ῆς ἡ <i>a drawing, dragging, tugging</i>
αἶξ, αἰγός ὁ ἡ <i>goat</i>	*ὀργή, -ῆς ἡ <i>natural impulse, temperament; anger, wrath</i>
αἰπόλιον, -ου τό <i>a herd of goats</i>	ὄχημα, -ατος τό <i>anything that bears or supports; carriage, chariot; ship</i>
αἴσθησις, -ιος (-ηος, -εως) ἡ <i>sense-perception, sensation; perception</i>	περιττός, -ή, -όν <i>beyond the regular number or size, prodigious, out of the common, extraordinary, strange</i>

<b>*αἷτιος, αἰτιά, αἷτιον</b> <i>responsible for, the cause of, guilty of + gen.</i>	<b>πηγή, -ῆς ἡ</b> <i>running waters, streams</i>
<b>*ἀκριβής, ἀκριβές</b> <i>exact, accurate, precise</i>	<b>πηλός, -οῦ ὁ</b> <i>clay, earth; mud, mire</i>
<b>βουκόλος, -ου ὁ</b> <i>a cowherd, herdsman</i>	<b>πήρα, -ας ἡ</b> <i>a leather pouch, a wallet</i>
<b>δρόμος, -ου ὁ</b> <i>a course, running, race</i>	<b>πλησίος, -α, -ον</b> <i>near, close to + gen. or dat.; πλησίον (adverb) near, hard by + gen.</i>
<b>δρῦς, δρυός ἡ</b> <i>tree</i>	<b>ποίμνη, -ης ἡ</b> <i>flock</i>
<b>δυσμή, -ῆς ἡ</b> <i>setting; the quarter of sunset, west</i>	<b>*πούς, ποδός ὁ</b> <i>foot; κατὰ πόδας on the heels</i>
<b>ἐπιδρομή, -ῆς ἡ</b> <i>a sudden inroad, a raid, attack</i>	<b>πρόβατον, -ου τό</b> <i>sheep</i>
<b>ἐπίκαιτος</b> <i>burnt</i>	<b>πρόσοψις, -ιος (-ηος, -εως)</b> <i>ἡ appearance, aspect; seeing, beholding</i>
<b>ἐπικουρία, -ας ἡ</b> <i>aid, succor</i>	<b>σάρξ, σαρκός ἡ</b> <i>flesh</i>
<b>*ἥλιος, ἡλίου ὁ</b> <i>sun</i>	<b>σιρός, -οῦ ὁ</b> <i>a pit</i>
<b>κάλλος, -εος (-ους) τό</b> <i>beauty</i>	<b>σκιά, ἅς ἡ</b> <i>shadow</i>
<b>καταφορά, -ᾶς ἡ</b> <i>conveyance, bringing down</i>	<b>στέλεχος, -εος (-ους) τό</b> <i>crown of the root, stump; trunk, log</i>
<b>κέρας, -αος τό</b> <i>horn (animal); wing (army)</i>	<b>συνήθης, -εος</b> <i>dwelling or living together, habituated, accustomed, customary</i>
<b>κόμη, -ης ἡ</b> <i>hair of the head</i>	<b>σύριγξ, σύριγγος ἡ</b> <i>panpipe</i>
<b>*κόσμος, κόσμου ὁ</b> <i>world, universe; order; ornament, decoration</i>	<b>σχοῖνος, -ου ὁ ἡ</b> <i>a rush, reed; an Egyptian land measure; rope</i>
<b>Λάμων, -ονος ὁ</b> <i>Lamon</i>	<b>σῶστρον, -ων τά</b> <i>reward for saving one's life, thank-offering for deliverance from a danger</i>
<b>λουτρόν -οῦ, τό</b> <i>bath water, bath</i>	<b>ταινία, -ας ἡ</b> <i>band, fillet, headband, breastband</i>
<b>λύκος, -ου ὁ</b> <i>wolf</i>	<b>τράγος, -ου ὁ</b> <i>he-goat</i>
<b>μαλθακός, -ή, -όν</b> <i>soft</i>	<b>τρυφερός, -ά, -όν</b> <i>delicate, dainty</i>
<b>μέλας, μέλαινα, μέλαν</b> <i>black, dark</i>	<b>χάσμα, -ατος τό</b> <i>yawning hollow, chasm, gulf</i>

μουσική, ἥς ἢ (supply τέχνη)  
any *art* over which the Muses  
presided, esp. poetry sung to  
music

Μυρτάλη, -ης ἢ *Myrtale*  
νομή, -ῆς ἢ *a pasture, pasturage*

χεῖλος, -εος (-ους) τό *lip*

χιτωνίσκος, -ου ὁ *short frock*

χῶμα, -ατος τό *earth thrown up,  
bank, mound*

## Module 39 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

ἐδόκει δὲ λούσασθαι πρὶν αἰσθησιν γενέσθαι τοῦ συμβάντος Λάμωνι καὶ Μυρτάλῃ.

Check your answers with those in the **Answer Key**.

## Module 39 Top 251–550 Vocabulary to be Memorized

### Adverb and Verbs

ἀφαιρέω, ἀφαιρήσω, ἀφεῖλον, ἀφῆρηκα, ἀφῆρημαι, ἀφηρεῖθην *take away from; take 'x' in acc. away from 'y' in acc.; (pass.) be deprived of + 'x' in acc.*

διαφθείρω, διαφθερέω, διέφθαιρα, διέφθαρκα or διέφθορα, διέφθαρμαι, διεφθάρην *destroy, corrupt, bribe; seduce; be ruined, perish*

οἰκέω, οἰκήσω, ὤκησα, ὤκηκα, ὤκημαι, ὤκῃθην *inhabit, settle; manage (a house or a government); dwell, live*

πειράω, πειράσω, ἐπείρασα, -----, πεπείραμαι, ἐπειράθην *make trial of + gen.; try + inf.*

χωρίς *apart from, separately + gen.*



## Adjectives and Nouns

ἀκριβής, ἀκριβές *exact, accurate, precise*

βουλή, βουλῆς ἡ *will, determination; council, senate*

κρείσσων, κρείσσον *better, stronger, mightier*

τέχνη, τέχνης ἡ *art, skill, craft*

τύχη, τύχης ἡ *fortune, luck, chance; fate*

## Module 39 Reading Morphologically by James Patterson

### The Progressive Active Participle of the Verb εἶναι / be

The verb εἶναι / *be* has forms in the progressive aspect (and the future time) only. So the base adds nothing to mark progressive aspect. In the Ionic dialect, intervocalic sigma drops, as expected. In the Attic dialect, the entire base drops. The accent is on the theme vowel.

The feminine εἰσά is from εἶσ/ό/ντ/ῖα, where ντ produce σ, ν drops before σ, and as a result the previous vowel stretches (ο > ου).

#### Progressive Active Participle εἰμί, Ionic Dialect

	M	F	N	M	F	N
N	έών	έοῦσα	έόν	έόντες	έοῦσαι	έόντα
G	έόντος	έούσης	έόντος	έόντων	έουσών	έόντων
D	έόντι	έούση	έόντι	έοῦσι (ν)	έούσαις	έοῦσι (ν)
A	έόντα	έοῦσαν	έόν	έόντας	έούσας	έόντα

#### Progressive Active Participle εἰμί, Attic Dialect

	M	F	N	M	F	N
N	ών	ούσα	όν	όντες	ούσαι	όντα
G	όντος	ούσης	όντος	όντων	ουσών	όντων
D	όντι	ούση	όντι	ούσι (ν)	ούσαις	ούσι (ν)
A	όντα	ούσαν	όν	όντας	ούσας	όντα

## The Sigmatic Aorist Active Participle

The aorist participle typically denotes an action completed relative to the matrix (head or main) verb, and may be translated *having x-ed*.

In the active and middle, aorist aspect is marked either by adding /σ/ to a verb base, in which case the form is called sigmatic, or by not adding /σ/, in which case the form is called asigmatic. Some very common verbs are asigmatic, but more verbs are sigmatic. The way to know for sure how a verb forms the aorist is to look at the third principal part.

The sigmatic aorist active participle stem adds /σ/ to the base and uses the α connecting vowel with the default participle suffix /ντ/. The accent falls on the last syllable of the verb base:

πράγ/σ/α/ντ/ > πράξαντ/	<i>having done</i>
βασιλεύ/σ/α/ντ/ > βασιλεύσαντ/	<i>having become king</i>
ἄγγέλ/σ/α/ντ/ > ἄγγείλαντ/	<i>having announced</i>

When a verb base ends in a Merlin consonant (**μ, ρ, λ, or ν**), σ drops and the preceding vowel stretches. Thus, ἄγγέλσαντ/ becomes ἄγγεῖλαντ/.

The declension of the sigmatic aorist active participle is generally unremarkable. To mark the masculine nominative singular, /ς is added:

### Masculine Singular

N βασιλεύ/σ/α/ντ/ς > βασιλεύσανς > βασιλεύσα\_ς > βασιλεύσᾱς

G βασιλεύ/σ/α/ντ/ος > βασιλεύσαντος

D βασιλευ/σ/α/ντ/ι > βασιλεύσαντι

A βασιλεύ/σ/α/ντ/ῆ > βασιλεύσαντα

### Masculine Plural

N βασιλεύ/σ/α/ντ/ες > βασιλεύσαντες

G βασιλεύ/σ/α/ντ/ων > βασιλευσάντων

D βασιλευ/σ/α/ντ/σι > βασιλεύσαντ/σι > βασιλεύσα\_/σι > βασιλεύσᾱσι

A βασιλεύ/σ/α/ντ/ς > βασιλεύσαντας

### Neuter Singular

N βασιλεύ/σ/α/ντ/∅ > βασιλεῦσαν

G βασιλεύ/σ/α/ντ/ος > βασιλεύσαντος

D βασιλευ/σ/α/ντ/ι > βασιλεύσαντι

A βασιλεύ/σ/α/ντ/∅ > βασιλεῦσαν

**Neuter Plural**

N βασιλεύ/σ/α/ντ/α > βασιλεύσαντα

G βασιλεύ/σ/α/ντ/ων > βασιλευσάντων

D βασιλεύ/σ/α/ντ/σι > βασιλεύσαντ/σι > βασιλεύσα\_σι > βασιλεύσῃσι

A βασιλεύ/σ/α/ντ/α > βασιλεύσαντα

As usual, the feminine uses the /Jα/ suffix. The combination of /σ/α/ντ/Jα/ produces the suffix /σᾶσα/, where τJ becomes σ, ν drops before σ, and the preceding vowel stretches:

βασιλεύ/σ/α/ντ/Jα/ > βασιλεύσανσα/ > βασιλεύσα\_σα/ > βασιλεύσᾶσα/

Remember that the feminine /Jα/ marker does not lengthen α in the nominative or accusative singular:

**Feminine Singular**

N βασιλεύ/σ/α/ντ/Jα/θ > βασιλεύσᾶσα

G βασιλεύ/σ/α/ντ/Jα/Λς > βασιλευσάσης

D βασιλεύ/σ/α/ντ/Jα/ι > βασιλευσάσηι

A βασιλεύ/σ/α/ντ/Jα/Ν > βασιλεύσᾶσαν

**Feminine Plural**

N βασιλεύ/σ/α/ντ/Jα/ι > βασιλεύσᾶσαι

G βασιλεύ/σ/α/ντ/Jα/ων > βασιλευσᾶσῶν

D βασιλεύ/σ/α/ντ/Jα/ι/σι > βασιλευσάσαις

A βασιλεύ/σ/α/ντ/Jα/Νς > βασιλευσᾶσᾶς

**Module 39 A Synopsis of the Verb**

Much of the information in *Greek II: A 21<sup>st</sup>-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of **κελεύω, κελεύσω, ἔκελευσα, κεκέλευκα, κεκέλευσμαι, ἐκελεύσθην** *bid, order, command; ask; urge, encourage; order 'x' in dat. or in acc. + inf.; give the order to, κελεύει σώζειν* *he gives the order to save*. The finite forms are all in the second-person singular. The participles give you the information you need to produce the correct forms for the cases.

	Active	Middle	Passive
<b>Present Ind.</b>	κελεύεις	κελεύει, -η	κελεύει, -η
<b>Imperfect Ind.</b>	ἐκέλευες	ἐκέλευου	ἐκελεύου
<b>Future Ind.</b>	κελεύσεις	κελεύσει, -η	κελευσθήσει, -η

<b>Aorist Ind.</b>	ἐκέλευσας	ἐκελεύσω	ἐκελεύσθης
<b>Perfect Ind.</b>	κεκέλευκας	κεκέλευσαι	κεκέλευσαι
<b>Pluperf. Ind.</b>	ἐκεκελεύκης	ἐκεκέλευσο	ἐκεκέλευσο
<b>Present Imper.</b>	κέλευε	κελεύου	κελεύου
<b>Aorist Imper.</b>	κέλευσον	κέλευσαι	κελεύσθητι
<b>Present Subj.</b>	κελεύῃς	κελεύῃ	κελεύῃ
<b>Aorist Subj.</b>	κελεύῃς	κελεύῃ	κελευσθῇς
<b>Present Opt.</b>	κελεύοις	κελεύοιο	κελεύοιο
<b>Future Opt.</b>	κελεύσοις	κελεύσοιο	κελευσθήσοιο
<b>Aorist Opt.</b>	κελεύσαις, -εἰας	κελεύσαιο	κελευσθείης
<b>Present Inf.</b>	κελεύειν	κελεύεσθαι	κελεύεσθαι
<b>Future Inf.</b>	κελεύσειν	κελεύσεσθαι	κελευσθήσεσθαι
<b>Aorist Inf.</b>	κελεῦσαι	κελεύσασθαι	κελευσθῆναι
<b>Perfect Inf.</b>	κεκελευκέναι	κεκελεῦσθαι	κεκελεῦσθαι
<b>Present Part.</b>	κελεύων, -οντος κελεύουσα, -ούσης κελεῦον, -οντος	κελευόμενος, -η, -ον	κελευόμενος, -η, -ον
<b>Future Part.</b>	κελεύσων, -οντος  κελεύσουσα, -ούσης κελεῦσον, -οντος	κελευσόμενος, -η, -ον	κελευσθήσόμενος, -η, -ον
<b>Aorist Part.</b>	κελεύσας, -αντος κελεύσᾱσα, -άσης κελεῦσαν, -αντος	κελευσάμενος, -η, -ον	κελευσθείς, -έντος κελευσθεῖσα, -είσης κελευσθέν, -έντος
<b>Perfect Part.</b>	κεκελευκώς, -ότος  κεκελευκυῖα, -υῖας κεκελευκός, -ότος	κεκελευσμένος, -η, -ον	κεκελευσμένος, -η, -ον

## Module 40

# The Subjunctive and the Optative in Purpose and Fear Clauses

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## Module 40 Summary

In this module you will learn how to read and translate the subjunctive and optative when they occur in purpose and fear clauses.

## The Optative and Subjunctive Moods

Remember that there are five moods in Greek: imperative, indicative, infinitive, optative, and subjunctive. The imperative expresses commands and is hypothetical—the directive may or may not be heeded. The indicative is mainly factual, though there are some exceptions. The infinitive is typically hypothetical and is, at times, used to convey a command. The subjunctive and optative are hypothetical.

When considered in the big picture, the optative and the subjunctive express hypothetical or potential actions or states of being. These potentialities lie in the unforeseeable future relative to the main verb and so the possibility of their occurring is uncertain. When translating the subjunctive and optative into English, be sure to do so in a way that maintains the potentiality of the moods.

## Purpose Clauses and Fear Clauses for the Future

### Purpose Clauses

A purpose clause indicates a subject's intention to do something. In English, purpose is typically expressed with the infinitive. Consider these examples:

We stay home **to watch** the rain.

You run **to catch up** with the sun.

The warm sun creeps through the window **to ease** me out of bed.

We have already learned that the future participle may express purpose. In addition, the subjunctive and optative moods may be used to express purpose. Note that purpose is hypothetical in nature because there is no certainty that the goal will be attained. I can run to catch up with the sun and fail to do so for any number of reasons.

Consider these examples from Homer's *Odyssey* 6.218-220, 6.255-56, 8.19-20 with the verb in the subjunctive or optative mood bolded.

1. Ὀδυσσεύς

“ἀμφίπολοι, στῆθ' οὕτω ἀπόπροθεν, ὄφρ' ἐγὼ αὐτὸς  
ἄλμην ὥμοιῖν ἀπολούσωμαι, ἀμφὶ δ' ἐλαίῳ  
χρίσωμαι.”

*“Girls, stand off over there so that **I may cleanse** the brine from my shoulders and **oil** my skin.”*

2. Ναυσικάα

“ὄρσοο δὴ νῦν, ξεῖνε, πόλινδ' ἴμεν, ὄφρα σε πέμψω  
πατρός ἐμοῦ πρὸς δῶμα δαΐφρονος.”

*“Get ready now, stranger, to go to the city so that **I may send** you to the house of my prudent father.”*

3. καί μιν μακρότερον καὶ πάσσονα θῆκεν ιδέσθαι,  
ὥς κεν Φαιήκεσσι φίλος πάντεσσι γένοιτο.

*And she made him taller and thicker to look at so that **he might be** beloved by all the Phaiakians.*

In each, the subjunctive or optative mood indicates an action or state of being that the speaker intends to bring about.

## Fear Clauses for the Future

A fear clause indicates a subject's fear that something **will** or **will not happen**. In English, fear is typically expressed with the helping verbs **may** or **might**. Consider these examples:

I fear that we **may meet** a similar fate.

I fear that people **will work** for companies that make massacre machinery.

I feared that she **might not look back**.

Note that these fears for the future are hypothetical in nature because there is no certainty that they will come true.

Consider the following examples from Herodotos' *Histories* 3.30.3, 3.65.3, and Homer's *Odyssey* 19.390-91 with the subjunctive or optative mood bolded:

1. πρὸς ὧν ταῦτα δείσας περὶ ἐωυτοῦ, μή μιν ἀποκτείνας ὁ ἀδελφεὸς ἄρχῃ, πέμπει Πρηξάσπεα ἐς Πέρσας, ὃς ἦν οἱ ἀνὴρ Περσέων πιστότατος, ἀποκτενέοντά μιν.

*Additionally, afraid for himself lest his brother kill him and **become** king, he sends Prexaspes, his most trusted Persian subject, to Persia to kill him.*

## 2. Καμβύσης

“δείσας δὲ μή ἀπαίρεθέω τὴν ἀρχὴν πρὸς τοῦ ἀδελφεοῦ, ἐποίησα ταχύτερα ἢ σοφώτερα· ἐν τῇ γὰρ ἀνθρωπίνῃ φύσει οὐκ ἐνῆν ἄρα τὸ μέλλον γίνεσθαι ἀποτρέπιν.”

*“Afraid lest I **be deprived** of my rule by my brother, I acted rashly rather than prudently. It is not within human nature to avoid what is about to happen.”*

3. αὐτίκα γὰρ κατὰ θυμὸν ὅϊσατο, μή ἐ λαβοῦσα οὐλὴν ἀμφράσσαιτο καὶ ἀμφαδὰ ἔργα γένοιτο.

*At once he considered in his heart, in case touching him, she **recognize** the scar and his situation **be discovered**.*

In each there is a fear for a future event that may or may not come true.

## Sequence of Moods in Purpose and Fear Clauses for the Future

If the introductory finite verb is a primary tense, the verb in the purpose or fear clause will be in the subjunctive. If the introductory finite verb is a secondary tense, the verb in the purpose or fear clause will be in the optative. The present, future, and perfect are the primary tenses. The imperfect, aorist, and pluperfect are the secondary tenses. The correlation between the main introductory verb (the matrix verb) and the mood of the verb in the purpose or fear clause is referred to as sequence of moods:

primary matrix + subjunctive

and

secondary matrix + optative.

## Matrix (head or main) Verb + ἵνα, ὅπως, ὥς + the Subjunctive or Optative Mood

When Greek expresses purpose with the subjunctive or optative moods, it does so in the following way:

Matrix Verb	Subordinating Conjunction	Dependent Verb
Present	ἵνα, ὅπως, ὥς	Subjunctive
Future	ἵνα, ὅπως, ὥς	Subjunctive
Perfect	ἵνα, ὅπως, ὥς	Subjunctive
Imperfect	ἵνα, ὅπως, ὥς	Optative
Aorist	ἵνα, ὅπως, ὥς	Optative
Pluperfect	ἵνα, ὅπως, ὥς	Optative

As noted in the chart, if the introductory finite verb is a primary tense, the verb after ἵνα, ὅπως, or ὥς will be in the subjunctive. If the introductory finite verb is a secondary tense, the verb after ἵνα, ὅπως, or ὥς will be in the optative.

### Matrix (head or main) Verb + μή, μή οὐ + the Subjunctive or Optative Mood

When Greek expresses fear with the subjunctive or optative moods, it does so in the following way.

Matrix Verb	Subordinating Conjunction	Dependent Verb
Present	μή, μή οὐ	Subjunctive
Future	μή, μή οὐ	Subjunctive
Perfect	μή, μή οὐ	Subjunctive
Imperfect	μή, μή οὐ	Optative
Aorist	μή, μή οὐ	Optative
Pluperfect	μή, μή οὐ	Optative

As noted in the chart, if the introductory finite verb (matrix verb) is a primary tense, the verb after μή or μή οὐ will be in the subjunctive. If the introductory finite verb is a secondary tense, the verb after μή or μή οὐ will be in the optative. μή occurs when the fear is for something that may happen, and μή οὐ occurs when the fear is for something that may not happen. One way to translate μή is with *lest*.



## Translating the Subjunctive and Optative in Purpose Clauses

Read the following examples from Sophokles' *Oidipous Tyrannos* 70-72, 359, 1173-74 and Euripides' *Medeia* 460-62, 939-940, carefully noting the mood of the verb in Greek and its English equivalent. Subjunctives, optatives, and English equivalents are in bold.

1. **Οἰδίπους**

“Κρέοντ’ ἐς Φοίβου δώματα ἔπεμψα, ὥς πύθοιτο πῶς τήνδε ῥυσαίμην πόλιν.”

*“I sent Kreon to the house of Phoibos to find out how I might save this city.”*

2. **Οἰδίπους**

ποῖον λόγον; λέγ’ αὖθις, ὥς μᾶλλον μάθω.

*What word? Say again so that I may learn more.*

3. **Οἰδίπους**

ἦ γὰρ [τέκνον] δίδωσιν ἥδε σοι;

**Θεράπων**

μάλιστα, ἄναξ.

**Οἰδίπους**

ὥς πρὸς τί χρειᾶς;

**Θεράπων**

ὥς ἀναλώσαιμι νιν.

**Oidipous**

*She gives the child to you?*

**Slave**

*Yes, my lord.*

**Oidipous**

*For what reason?*

**Slave**

*So that I would kill it.*

4. **Ἰάσων**

ἦκω, τὸ σὸν δὲ προσκοπούμενος, γύναι,

ὥς μήτ’ ἀχρήμων σὺν τέκνοισιν ἐκπέσης

μήτ’ ἐνδεής του.

*I come, woman, on your behalf, so that you may not be kicked out with the children, penniless and in need.*

5. **Μήδεια**

παῖδες δ’ ὅπως ἂν ἐκτραφῶσι σῇ χερὶ,

αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα.

*So that the children may be reared by your hand,  
Ask Kreon not to exile me from this land.*

In each, an optative or subjunctive indicates an intent that the speaker wishes to effect. Example three has a primary tense as the main verb **δίδωσιν** followed by an optative instead of the expected subjunctive. The reason is because **δίδωσιν** is a historic or storytelling present, referring to an event that has already happened. For the historic or storytelling present, refer to part I of the 21<sup>st</sup>-Century (p. 118) series.

### Translating the Subjunctive and Optative in Fear Clauses for the Future

Read the following examples from Euripides' *Medeia* 37, 39-42, 305-306; Sophokles' *Oidipous Tyrannos* 947-48; and Homer's *Odyssey* 7.305-306, carefully noting the mood of the verb in Greek and its English equivalent. Subjunctives, optatives, and English equivalents are in bold.

1. **Τροφός**  
δέδοικα δ' αὐτὴν μή τι **βουλεύσῃ** νέον.  
*I fear her lest she **plan** something novel.*
2. **Τροφός**  
δαιμαίνω τέ νιν μή καὶ τύραννον τόν τε γήμαντα **κτάνῃ**.  
*I fear her lest she **kill** the tyrant and her husband.*
3. **Μήδεια**  
εἰμὶ δ' οὐκ ἄγαν σοφή.  
σὺ δ' οὖν φοβῇ με, μή τί πλημμελὲς **πάθῃς**;  
*I am not very clever.  
And yet you fear me and **suffering** some discord?*
4. **Ἰοκάστη**  
τοῦτον Οἰδίπους πάλαι τρέμων  
τὸν ἄνδρ' ἔφευγε μή **κτάνοι**.  
*Oidipous fled, long fearing  
lest he **kill** this man.*
5. **Ὀδυσσεύς**  
ἀλλ' ἐγὼ οὐκ ἔθελον δείσας αἰσχυνόμενός τε,  
μή πως καὶ σοὶ θυμὸς **ἐπισκύσσαιτο** ἰδόντι.  
*But I was unwilling out of shame and fear  
lest your heart **be angered** upon seeing us.*

In each, the speaker expresses a fear for some future event that may or may not occur.

## Module 40 Practice Translating Purpose and Fear Clauses

Translate the sentences below, which have been adapted slightly from Alkiphron's *Letters of Fishermen* (Ἐπιστολαὶ Ἀλιευτικάι 15). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly. **Optatives** and **subjunctives** are in bold.

**Ναυσιβίος Πρυμναίῳ:** πένης καὶ ἄπορος, οὐκ οὐδὲν ὧν δεῖ τινα περιγίγνεσθαι ἔχων, φοβοῦμαι μὴ ἐγὼ λιμῶ **διαφθείρωμαι** αὐτός τε γυνή τε καὶ τέκνα. ἡγνόουν ὅσον ἐστὶ τρυφερά καὶ ἀβρόβια τῶν ἐν Ἀθήναις πλουσίων τὰ μειράκια. ἔναγχος δὲ Παμφίλου μετὰ τῶν συνηλικιωτῶν μισθουμένου τὸ σκαφίδιον ὡς ἂν **ἔχοι** γαληνιώντος τοῦ πελάγους περιπλεῖν ἅμα καὶ συμμετέχειν ἡμῖν τῆς ἄγρας τῶν ἰχθύων, ἔγνω ἡλικία αὐτοῖς ἐκ γῆς καὶ θαλάττης πορίζεται τρυφήματα. οὐ γὰρ ἀνεχόμενος τῶν ξύλων τῆς ἀλιάδος, ἐπὶ τε ταπήτων τινῶν ξενικῶν καὶ ἐφεστρίδων κατεκλίθη· οὐ γὰρ οἶος ἔφασκεν εἶναι κεῖσθαι, ὡς οἱ λοιποὶ, ἐπὶ τῶν καταστρωμάτων. καὶ τὴν σάνίδα, οἶμαι, νομίζει λίθου τραχυτέραν. ἦται παρ' ἡμῶν σκιὰν αὐτῷ μηχανήσασθαι, τὴν τοῦ ἰστίου σινδόνα ὑπερπετασάντων, ὡς οἷός τε **εἴη** φέρειν τὰς ἡλιακὰς ἀκτῖνας. ἡμῖν δὲ οὐ μόνον, τοῖς ταύτην ποιουμένοις τὴν ἐργασίαν, ἀλλὰ καὶ πᾶσιν ἀπαξιαπλῶς, ὅσοις μὴ περιουσία πλούτου πρόσσεστι, σπουδάζεται, οὗ ἔστιν, τῇ εἵλῃ θέρεσθαι· ἐν ἴσῳ γὰρ κρυμὸς καὶ θάλασσαν φέρομεν. οὐ δὲ μόνος οὐδὲ μετὰ μόνων τῶν ἐταίρων ὁ Πάμφιλος, ἀλλὰ καὶ γυναικῶν αὐτῷ περιττῶν τὴν ὥραν πλήθος συνείπετο, πᾶσαι μουσουργοί. ἡ μὲν γὰρ ἐκαλεῖτο Κρουμάτιον καὶ ἦν αὐλητρίς· ἡ δὲ Ἐρατώ καὶ ψαλτήριον μετεχειρίζετο· ἄλλη δὲ Εὐεπίς, αὕτη δὲ κύμβαλα ἐπεκρότει. ἐγένετο οὖν μοι μουσικῆς ἡ ἄκατος πλέα. καὶ ἦν ὥδικόν τὸ πέλαγος καὶ πᾶν θυμηδίας ἀνάμεστον. πλὴν ἐμέ γε ταῦτα οὐκ ἔτερπεν· οὐδὲ γὰρ οὐκ ὀλίγοι τῶν ὁμοβίων καὶ μάλιστα ὁ πικρὸς Γλαυκίας Τελχῖνος<sup>1</sup> ἦν μοι βασκαίνων βαρύτερος ἵνα ἐμὲ **ἐκπλήσῃ**. ἐπεὶ δὲ τὸν μισθὸν πολὺν κατέβαλε, τό τ' ἀργύριόν με διέχει καὶ νῦν ἐκείνου τοὺς ἐπιθαλαττίους ἀγαπῶ κώμους καὶ τοιοῦτον ἕτερον ἐπιστῆναί μοι ποθῶ δαπανηρὸν καὶ πολυτελεῖν νεανίσκον.

1 The Telkhinians of Krete, Kypros, and Rhodes were mythological figures, regarded as wizards and envious deities, whose looks could cause harm.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

**ἀγαπάω** *treat with affection, caress, love, be fond of*

**ἀγνοέω** *not perceive, be ignorant, be unaware of*

**\*αἰτέω** *ask, demand, request; ask for + gen.; ask 'x' in acc. for 'y' in acc. αἰτεῖ αὐτὸν χρήματα he asks him for money*

**ἀνέχω** *hold up; (intrans.) rise up; (mid.) bear up, endure, put up with + gen. or + part.*

**ἀπαξαπλῶς** *in general*

**βασκαίνω** *bewitch by the evil eye, malign, disparage*

**γᾶληνιάω** *be calm, find peace*

**\*διαφθείρω** *destroy, corrupt, bribe; seduce; be ruined, perish*

**διέχω** *keep apart; be apart; hold fast*

**ἐκπλήσσω** *astound, shock, amaze*

**ἔναγχος** *just now, lately*

**ἐπικροτέω** *rattle, clash; clap applaud*

**ἐφίστημι** (trans.) *set upon, set in charge of; cause to stop; (intrans.) stand upon, by, against; be in charge of (+ dat.)*

**θέρω** *heat, make hot*

**καταβάλλω** *throw down, overthrow*

**κατακλίνω** *lay down; (pass.) lie down*

**μεταχειρίζω** *take in hand, conduct, pursue*

**μηχανάομαι** *contrive, devise*

**μισθόω** *let out for hire, farm out, let; (mid.) hire*

**οὔ** *where*

**περιγίγνομαι** *be superior to, prevail, overcome + gen.; survive*

**περιπλέω** *sail*

**ποθέω** *long for, yearn after*

**πορίζω** *provide, offer*

**πρόσειμι** *be there, be present, belong to*

**σπουδάζω** *be serious, be earnest; be eager + inf.*

**συμμετέχω** *partake of with, take part in with + gen.*

**συνέπομαι** *follow along with, follow closely + dat.*

**τέρπω** *satisfy, delight, gladden, cheer*

**ὑπερπετάννυμι** *stretch over*

**φάσκω** *claim, allege, assert*

**\*φοβέω** *fear, be afraid*

## Adjectives and Nouns and Pronouns

ἄβρόβιος, -ον *living delicately, effeminate*

ἄγρα, -ας ἡ *hunt*

\*Ἀθῆναι, -ῶν αἱ *Athens*

ἄκάτος [ἄκ], -ον ἡ *light vessel, boat*

ἄκτις, ἀκτῖνος ἡ *ray, beam*

ἁλιάς, -ἁδος ἡ *fishing-boat or bark*

ἀνάμεστος, -ον *filled full + gen.*

ἄπορος, -ον *without passage, having no way in, out, through; impassable; impracticable, difficult*

\*ἀργύριον, -ου τό *coin, money; silver*

αὐλητρίς, -ίδος ἡ *flute player*

βαρύτερος, -α, -ον *rather heavy*

Γλαυκίας, -ον ὁ *Glaukias*

δᾶπάνηρος, -ᾶ, -όν *lavish, extravagant; expensive*

εἴλη, -ης ἡ *the sun's heat or warmth*

ἐπιθαλάττιος, -ᾶ, -ον *lying or dwelling on the coast*

Ἐρατώ, Ἐρατοῦς ἡ *Erato*

ἐργασία, -ας ἡ *work, labor, business*

\*ἐταῖρος, -ου ὁ *companion, comrade*

Εὐεπὶς *Euepis*

μειράκιον, -ου τό *a boy, lad*

μισθός, -οῦ ὁ *hire; pay, wages*

μουσικός, -ή, -όν *musical; elegant*

μουσουργός, -όν *cultivating music; (n.) musician*

νεανίσκος, -ου ὁ *young man*

ξενικός, -ή, -όν *foreign, alien, mercenary; hospitable*

ξύλον, -ου τό *wood*

ὁμόβιος, -ον *living together, sharing the same life*

Παμφίλος, Παμφίλου ὁ *Pamphilos*

πέλαγος, -εος (-ους) τό *the sea*

πένης, -ητος ὁ *poor man; (adj.) poor*

περιουσία, -ας ἡ *surplus, abundance; survival*

περισσός, -ή, -όν *beyond the regular number or size, prodigious, extraordinary, remarkable*

πικρός, -ᾶ, -όν *sharp; bitter; painful; spiteful*

πλούσιος, -ᾶ, -ον *wealthy, rich*

πλοῦτος, -ου ὁ *wealth, riches*

πολυτελής, -ές *very expensive, costly; lavish, extravagant*

σᾶνις, -ίδος ἡ *board, plank, timber*

σινδών, -όνος ἡ *fine cloth, linen, garment*

ἐφεςτρίς, -ίδος ἡ <i>upper garment, wrapper; mantle, cloak; coverlet</i>	σκαφίδιον, -ου τό <i>a small skiff</i>
ἡλιακός, -ή, -όν <i>of the sun, solar</i>	σκιά, -ᾶς ἡ <i>shadow; shade; reflection, image</i>
ἡλίκος, -η, -ον <i>as big as, of the same age as; how great, what size</i>	συνηλικιώτης, -ου ὁ <i>equal in age</i>
θῦμηδία, -ας ἡ <i>gladness of heart, rejoicing</i>	τάπης [ᾶ], -ητος ὁ <i>carpet, rug</i>
ἱστίον, -ου τό <i>web, cloth, sheet, sail</i>	*τέκνον, -ου τό <i>child</i>
ἰχθύς, -ύος ὁ (ἰχθῦς = nom. or acc.) <i>fish</i> κατάστρωμα, -ατος τό <i>that which is spread upon or over; deck, roof, floor, pavement</i>	Τελχίς, Τελχίνος ὁ <i>one of the Telkhines, Telkhinian</i>
Κρουμάτιον, -ου ἡ <i>Kroumation</i>	τραχύτερος, -α, -ον <i>more rugged, rougher</i>
κρυμός, -οῦ ὁ <i>icy cold, frost</i>	τρῦφερός, ἅ, ὄν <i>delicate, dainty; effeminate, luxurious, voluptuous</i>
κύμβαλον, -ου τό <i>cymbal</i>	τρύφημα, -ατος τό <i>the object in which one takes pride or pleasure, luxury, abundance</i>
κῶμος, -ου ὁ <i>festival, revel, merry-making</i>	ψαλτήριον, -ου τό <i>stringed instrument; harp</i>
*λίθος, -ου ὁ <i>rock, stone</i>	ῥυθικός, -ή, -όν <i>fond of singing, vocal, musical</i>
λιμός, -οῦ ὁ <i>hunger, famine</i>	ῥῶα, -ᾶς ἡ <i>period, season; time of day; the fitting time; beauty, grace, elegance</i>

## Module 40 Practice Translating

Translate the sentences below, which have been adapted slightly from Longos' *Daphnis and Khloe* (Δάφνις καὶ Χλόη 13.5-15.3). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much

better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

13.5. ἔπεισε δὲ αὐτὸν καὶ λούσασθαι πάλιν καὶ λουόμενον εἶδε. καὶ ἰδοῦσα ἦψατο. καὶ ἀπῆλθε πάλιν ἐπαινέσασα. καὶ ὁ ἔπαινος ἦν ἔρωτος ἀρχή. ὃ τι μὲν οὖν ἔπασχεν οὐκ ᾔδει. νέα κόρη καὶ ἐν ἀγροικίᾳ τεθραμμένη καὶ οὐδὲ ἄλλου λέγοντος ἀκούσασα τὸ τοῦ ἔρωτος ὄνομα. ἃς δὲ αὐτῆς εἶχε τὴν ψυχὴν. καὶ τῶν ὀφθαλμῶν οὐκ ἐκράτει καὶ πολλὰ ἐλάλει Δάφνιν. τροφῆς ἡμέλει· νύκτωρ ἡγρύπνει· τῆς ἀγέλης κατεφρόνει. νῦν ἐγέλα, νῦν ἔκλαεν. εἶτα ἐκάθητο, εἶτα ἀνεπήδα. ὥχρια τὸ πρόσωπον, ἐρυθήματι αὖθις ἐφλέγετο. (οὐδὲ βοδὸς οἴστρω πληγείσης τοσαῦτα ἔργα.) ἐπῆλθόν ποτε αὐτῇ καὶ τοιοῖδε λόγοι μόνῃ γενομένη.

14 “Νῦν ἐγὼ νοσῶ μὲν, τί δὲ ἡ νόσος ἀγνοῶ. ἀλγῶ, καὶ ἔλκος οὐκ ἔστι μοι. λυποῦμαι, καὶ οὐδὲν τῶν προβάτων ἀπόλωλέ μοι. κάομαι, καὶ ἐν σκιᾷ τοσαύτῃ κάθημαι. 2. πόσοι βᾶτοι με πολλάκις ἤμυζαν, καὶ οὐκ ἔκλαυσα. πόσαι μέλιτται <τᾷ> κέντρα ἐνῆκαν, καὶ οὐκ ἔκραγον 12. τουτὶ δὲ τὸ νύττον μου τὴν καρδίαν πάντων ἐκείνων πικρότερον. καλὸς ὁ Δάφνις, καὶ γὰρ τὰ ἄνθη. καλὸν ἡ σύριγξ αὐτοῦ φθέγγεται. καὶ γὰρ αἱ ἀηδόνες, ἀλλ’ ἐκείνων οὐδεὶς μοι λόγος. 3. εἶθε αὐτοῦ σύριγξ ἐγενόμην, ἵν’ ἐμπνέῃ μοι. εἶθε αἶξ ἵν’ ὑπ’ ἐκείνου νέμωμαι. ὦ πονηρόν ὕδωρ, μόνον Δάφνιν καλὸν ἐποίησας. ἐγὼ δὲ μάτην ἀπελουσάμην. οἶχομαι, νύμφαι φίλαι, καὶ οὐδὲ ὑμεῖς σῶζετε τὴν παρθένον τὴν ἐν ὑμῖν τραφεῖσαν. 4. τίς ὑμᾶς στεφανώσῃ μετ’ ἐμέ; τίς τοὺς ἀθλίους ἄρνας ἀναθρέψει; τίς τὴν λάλον ἀκρίδα θεραπεύσει, ἣν πολλὰ καμοῦσα ἐθήρασα ἵνα με κατακοιμίξῃ, φθεγγομένη πρὸ τοῦ ἄντρου; νῦν δὲ ἐγὼ μὲν ἀγρυπνῶ διὰ Δάφνιν, ἡ δὲ μάτην λαλεῖ.”

15 τοιαῦτα ἔπασχε· τοιαῦτα ἔλεγεν, ἐπιζητοῦσα τὸ ἔρωτος ὄνομα. Δόρκων δέ, ὁ βουκόλος ὁ τὸν Δάφνιν ἐκ τοῦ σιροῦ καὶ τὸν τράγον ἀνιμΗΣάμενος, ἀρτιγένειος μαιρακίσκος καὶ εἰδὼς ἔρωτος καὶ τὰ ἔργα καὶ τὰ ὀνόματα, εὐθὺς μὲν ἐπ’ ἐκείνης τῆς ἡμέρας ἐρωτικῶς τῆς Χλόης διετέθη. πλειόνων δὲ **διαγενομένων\***, μᾶλλον τὴν ψυχὴν ἐξεπυρσεύθη. καὶ τοῦ Δάφνιδος ὡς παιδὸς καταφρονήσας, ἔγνω κατεργάσασθαι δώροις ἢ βίᾳ. 2. τὸ μὲν δὴ πρῶτον δῶρα αὐτοῖς ἐκόμισε· τῷ μὲν σύριγγα βουκολικὴν, καλᾶμους ἐννέα χαλκῶ δεδεμένους ἀντὶ κηροῦ. τῇ δὲ νεβρίδα βακχικὴν, καὶ αὐτῇ τὸ χρῶμα ἦν ὥσπερ γεγραμμένον χρώμασιν. 3. ἐντεῦθεν δὲ φίλος νομιζόμενος, τοῦ μὲν Δάφνιδος ἡμέλει κατ’ ὀλίγον. τῇ Χλόῃ δὲ ἀνὰ πᾶσαν ἡμέραν ἐπέφερεν ἢ τυρὸν ἀπαλὸν ἢ στέφανον ἀνθηρὸν ἢ μῆλον ὠραῖον. ἐκόμισε δὲ ποτε αὐτῇ καὶ μόσχον ἀρτιγέννητον καὶ κισσύβιον διάχρυσον καὶ ὀρνίθων ὀρείων νεοττούς. ἡ δέ, ἄπειρος οὖσα τέχνης ἐραστοῦ, λαμβάνουσα μὲν τὰ δῶρα ἔχαιρε· μᾶλλον δὲ ἔχαιρεν ὅτι Δάφνιδι εἶχεν αὐτῇ χαρίζεσθαι.

## Note

1. **διαγενομένων**: supply an implied χρόνων.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀγνοέω *not perceive, be ignorant, be unaware of*

ἀγρυπνέω *lie awake, be wakeful*

ἀλγέω *feel bodily pain, suffer*

ἀμελέω *have no care for, be neglectful of*  
+ gen.

ἀμύσσω *scratch, tear, wound, lacerate, mangle*

ἀναπηδάω *leap up, start up*

ἀνατρέφω *feed up, nurse up, educate*

ἀνιμάω *draw up*

ἀπέρχομαι *go away, depart*

ἀπολούω *wash off*

ἄπτω *fasten or bind to; (middle) fasten oneself to, grasp, touch* + gen.

\*αὔ, αὖθις (αὖτις) *again, in turn, hereafter, in the future*

γελάω *laugh; laugh at* + prep. phrase or + dat.; *deride* + acc.

\*δέω *tie, fetter; bind* 'x' in acc. by 'y' in gen.

διαγίγνομαι *go through, pass*

διατίθημι *dispose, put* 'x' in acc. *into a state of* 'y'

εἶθε *introduces a wish*

ἔκλαυσα *see κλαίω or κλάω*

ἐκπυρσεύω *kindle, inflame*

ἐκράγων *see κράζω*

ἐμπνέω *blow*

κάθημαι *be seated, sit*

κάμνω, κάμοῦμαι, ἔκᾰμον *work, toil, be sick, be weary*

κατ' ὀλίγον *less*

κατακοιμίζω *lull to sleep, sleep through*

καταφρονέω *despise, look down on* + gen.

κατεργάζομαι *effect by labor, achieve, accomplish*

κάω *kindle; set on fire, burn*

κάμνω, κάμοῦμαι, ἔκᾰμον *work, toil, be sick, be weary*

καταφρονέω *despise, look down on, neglect* + gen.

κλαίω or κλάω (aorist: ἔκλαυσα) *weep*

\*κομίζω *take care of; take, carry, convey; carry away; bring; (mid.) acquire; (pass.) come or go back, return*

κράζω *croak, scream, shriek, cry*

\*λαλέω *talk, chat, prattle, babble*

λούω *wash; (middle) wash oneself, bathe oneself*

λυπέω *give pain to, sadden, vex, annoy* (middle and passive) *be pained, suffer*

μάτην *in vain, idly, fruitlessly*

νέμω *distribute, allot, assign; pasture, graze; (middle) possess, administer*

νοσέω *be sick, ail*

\*νόσος, νόσου ἡ *disease, sickness*

νύκτωρ *by night*

νύττω *touch with a sharp point, prick, spur, pierce*



ἐνίημι *send in or into*

ἐντεῦθεν *from then, from there*

\*ἐπαινέω *approve, praise*

ἐπέρχομαι *come upon; approach; go or come against, attack*

ἐπιζητέω *seek after, wish for, miss*

ἐπιφέρω *bring, put*

ἐρωτικῶς *lustfully, passionately, in love with + gen.*

ἦδει < οἶδα

θεραπεύω *look after, tend*

θηράω *hunt*

πλήσσω *strike*

οἴχομαι *be off, depart; be undone, ruined*

στεφανόω *wreathe, crown*

\*σώζω *save, keep*

\*τρέφω *rear, nourish; thicken; cause to grow*

φθέγγομαι *utter a sound*

φλέγω *burn, burn up*

\*χαίρω *rejoice or take pleasure in, enjoy + dat. or participle; be unpunished, be safe and sound; hail or farewell*

χαρίζω *do a favor, oblige, please*

ώχριάω *be pale*

## Adjectives and Nouns and Pronouns

ἀγροικία, -ας ἡ *rusticity, boorishness; the country*

ἀηδών, -όνος ἡ *songstress, the nightingale*

ἄθλιος, -α, -ον *pathetic, miserable, wretched*

αἶξ, αἰγός ὁ or ἡ *goat*

ἀκρίς, -ίδος ἡ *grasshopper, locust, cricket*

ἀνθηρός, -ά, -όν *flowery, blooming*

ἄνθος, -εος (-ους) τό *blossom, flower*

ἄντρον, -ου τό *cave, grot, cavern*

ἀπαλός, -ή, -όν *soft to the touch, tender*

ἄπειρος, -ον *inexperienced in + gen.*

ἀρήν, ἀρνός ὁ *lamb*

ἄρτιγένειος, -ον *with the beard just sprouting*

ἄρτιγέννητος, -ον *just born*

κόρη, -ης ἡ *maiden, girl*

λάλος, -ον *talkative, babbling, loquacious*

μειράκιςκος, -ου ὁ *lad, stripling*

μέλιττα, -ης ἡ *bee*

μῆλον, -ου τό *apple or (generally) any treefruit*

μόσχος, -ου ὁ, ἡ *calf, young bull*

νεβρίς, -ίδος ἡ *fawnskin*

νεοττός, -οῦ ὁ *young bird, nestling, chick*

νύμφη, -ης ἡ *young wife, bride; nymph*

οἶστρος, -ου ὁ *gadfly*

ὄρειος, -ᾶ, -ον (-ος, -ον) *of or from the mountains*

ὄρνις, -ιθος ὁ *bird; omen*

παρθένος, -ου ἡ *a maid, maiden, virgin, girl*

**ἄση, -ης ἡ** *surfeit, loathing, nausea; distress, vexation; longing, desire*

**Βακχικός, -ή, -όν** *of or belonging to Bakkhus*

**βάτος, -ου ἡ** *bramble-bush*

**\*βία, -ας ἡ** *strength, force, power, might, violence*

**βουκόλος, -ου ὁ** *a cowherd, herdsman*

**\*βοῦς, βοός ἡ ὁ** *bull, ox, cow*

**διάχρῦσος, -ον** *interwoven with gold*

**Δόρκων, -ωνος ὁ** *Dorkon*

**δῶρον, δώρου τό** *gift, bribe*

**ἔλκος, -εος (-ους) τό** *wound, sore, ulcer*

**ἐννέα** (indeclinable) *nine*

**ἐπαινος, -ου ὁ** *approval, praise, commendation*

**ἐραστός, -ή, -όν** *beloved, lovely*

**ἐρύθημα, -ατος τό** *redness or flush upon the skin*

**ἔρω, -ωτος ὁ** *love*

**κάλαμος, -ου ὁ** *reed, reed-pipe, flute; fishing-rod*

**καρδία, -ας ἡ** *heart*

**κέντρον, -ου τό** *sharp point, goad, sting*

**κηρός, -οῦ ὁ** *bees-wax*

**κισσύβιον, -ου τό** *rustic drinking-cup*

**πικρός, -ά, -όν** *pointed, sharp, keen*

**πλείων, πλεῖον (πλέων, πλεόν)** *more*

**\*πονηρός, πονηρά, πονηρόν** *worthless, evil, base*

**πόσος, -η, -ον** *how much, many, large*

**πρόβατον, -ου τό** *sheep*

**\*πρόσωπον, -ου τό** *face, mask, person*

**σιρός, -οῦ ὁ** *a pit*

**σκιά, -ᾶς ἡ** *shadow; shade; reflection, image*

**στέφανος, -ου ὁ** *crown, wreath*

**σῦριγξ, -ιγγος ἡ** *shepherd's pipe, pan-pipe*

**\*τέχνη, -ης ἡ** *art, skill, craft*

**\*τοιόσδε, τοιάδε, τοιόνδε** *such, of such a kind*

**τουτί = τοῦτο**

**τράγος, -ου ὁ** *he-goat*

**τροφή, -ῆς ἡ** *food, nourishment*

**τυρός, -οῦ ὁ** *cheese*

**\*ὔδωρ, ὕδατος τό** *water*

**χαλκός, οὔ ὁ** *copper, bronze*

**χρῶμα, -ατος τό** *skin, color, esp. of the skin or body, complexion; paint*

**ῥαῖος, -α, -ον** (produced at the right season, ῥα) *seasonable, timely*

## Module 40 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For

adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

τίς τὴν ἀλόν ἀκρίδα θεραπεύσει, ἣν πολλὰ καμοῦσα ἐθήρασα ἵνα με κατακοιμίζῃ  
φθεγγομένη πρὸ τοῦ ἀντροῦ;

Check your answers with those in the **Answer Key**.

## Module 40 Top 251–550 Vocabulary to be Memorized

### Adjectives and Nouns

βραχύς, βραχεῖα, βραχύ *brief, short, small*

ἔθνος, ἔθνεος (-ους) τό *tribe, people, ethnos*

ἰσχυρός, ἰσχυρά, ἰσχυρόν *strong, forceful, violent*

Κῦρος, Κύρου ὁ *Kyros the Great, c. 600-530, Persian king who ruled for about 30 years*

νόσος, νόσου ὁ *disease, sickness*

πούς, ποδός ὁ *foot*; κατὰ πόδας *on the heels*

πρᾶξις, πράξις (πράξης, πράξεως) ἡ *doing, affair, action, condition*

στρατιά, στρατιᾶς ἡ *army*

τρίτος, τρίτη, τρίτον *third*

χαλεπός, χαλεπή, χαλεπόν *difficult, harsh*

## Module 40 Reading Morphologically by James Patterson

### The Asigmatic Aorist Active Participle

Some bases are, by default, aorist so do not add **σ** to mark aorist aspect. These are called asigmatic aorist bases. They regularly use a thematic connecting vowel, **ο**, which takes the accent.

#### Masculine Nominative Singular

The theme vowel, **ο**, lengthens to form the masculine nominative singular, and **τ** drops because it cannot end a Greek word:

λιπ/ό/ντ/L	> λιπών (stem vowel is lengthened by ablaut)
έλθ/ό/ντ/L	> έλθών (stem vowel is lengthened by ablaut)
άπο/θαν/ό/ντ/L	> άποθανών (stem vowel is lengthened by ablaut)
φε/φπ/ό/ντ/L	> είπών (stem vowel is lengthened by ablaut)

A few asigmatic aorist bases are athematic, meaning that they do not use any connecting vowel. Because there is no connecting vowel to lengthen, they add /**ς** to form the masculine nominative singular:

βα/ντ/ς	> βάς (ᾱ) (vowel stretching when ντ drops, NOT ablaut)
στα/ντ/ς	> στάς (ᾱ) (vowel stretching when ντ drops, NOT ablaut)

#### Neuter Nominative Singular

The asigmatic aorist active participle is uneventful in the neuter. Remember that **τ** cannot end a Greek word so drops in the nominative singular:

#### Feminine Nominative Singular

As expected, the feminine uses the /**ῖα**/ marker. As usual, **τῖ** becomes **σ**, **ν** drops before **σ**, and the preceding vowel stretches:

λιπ/ό/ντ/ῖα	> λιποῦσα
έλθ/ό/ντ/ῖα	> έλθοῦσα
άπο/θαν/ό/ντ/ῖα	> άποθανοῦσα
φε/φπ/ό/ντ/ῖα	> είποῦσα

βα/ντ/ῖα	> βᾱσα
στα/ντ/ῖα	> στᾱσα

### Aorist Middle Participles, Sigmatic and Asigmatic

For active participles, the default marker is /ντ/. For middle participles, the default marker is /μενο/ (masculine and neuter) and /μενα/ (feminine).

To form the sigmatic aorist middle participle, to the base without the past time marker ἐ/ or L/, add the aorist aspect marker σ, the connecting vowel α, the middle participle marker /μενο/, and case markers:

λεγ/σ/ά/μενο/ς	> λεξάμενος
λεγ/σ/ά/μενα/Λø	> λεξάμενη
λεγ/σ/ά/μενο/ν	> λεξάμενον

To form the asigmatic aorist middle participle, to the base without the past time marker ἐ/ or L/, add the connecting vowel ο, the middle participle marker /μενο/, and case markers:

βαλ/ό/μενο/ς	> βαλόμενος
βαλ/ό/μενα/Λø	> βαλομένη
βαλ/ό/μενο/ν	> βαλόμενον

The way to translate the middle depends largely on context. It may be reflexive (*speaking to oneself*), mutual (*speaking to each other*), or causative (*getting a thing spoken*), like when a king has a herald relay a message. Often, the middle conveys a sense of benefit or advantage to the subject.

## Module 40 A Synopsis of the Verb

Much of the information in *Greek II: A 21<sup>st</sup>-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of βλέπω, βλέψω, ἔβλεψα, βέβλεφα, βέβλεμμαι, ἐβλέφθην *see, look at*. The finite forms are all in the third-person singular. The participles give you the information you need to produce the correct forms for the cases.

	<b>Active</b>	<b>Middle</b>	<b>Passive</b>
<b>Present Ind.</b>	βλέπει	βλέπεται	βλέπεται
<b>Imperfect Ind.</b>	ἔβλεπε (ν)	ἐβλέπετο	ἐβλέπετο
<b>Future Ind.</b>	βλέψει	βλέψεται	βλεφθήσεται
<b>Aorist Ind.</b>	ἔβλεψε (ν)	ἐβλέψατο	ἐβλέφθη
<b>Perfect Ind.</b>	βέβλεφε (ν)	βέβλεπται	βέβλεπται
<b>Pluperf. Ind.</b>	ἐβέβλεφει (ν)	ἐβέβλεπτο	ἐβέβλεπτο
<b>Present Imper.</b>	βλεπέτω	βλεπέσθω	βλεπέσθω
<b>Aorist Imper.</b>	βλεψάτω	βλεψάσθω	βλεφθήτω
<b>Present Subj.</b>	βλέπη	βλέπηται	βλέπηται
<b>Aorist Subj.</b>	βλέψη	βλέπηται	βλέφθῃ
<b>Present Opt.</b>	βλέποι	βλέποιτο	βλέποιτο
<b>Future Opt.</b>	βλέψοι	βλέψοιτο	βλεφθήσοιτο
<b>Aorist Opt.</b>	βλέψαι, βλέψειε (ν)	βλέψαιτο	βλέφθειν
<b>Present Inf.</b>	βλέπειν	βλέπεσθαι	βλέπεσθαι
<b>Future Inf.</b>	βλέψειν	βλέψεσθαι	βλεφθήσεσθαι
<b>Aorist Inf.</b>	βλέψαι	βλέψασθαι	βλεφθῆναι
<b>Perfect Inf.</b>	βεβλεφέναι	βεβλέφθαι	βεβλέφθαι
<b>Present Part.</b>	βλέπων, -οντος βλέπουσα, -ούσης βλέπον, -οντος	βλεπόμενος, -η, -ον	βλεπόμενος, -η, -ον
<b>Future Part.</b>	βλέψων, -οντος  βλέψουσα, -ούσης βλέψον, -οντος	βλεψόμενος, -η, -ον	βλεφθησόμενος, -η, -ον
<b>Aorist Part.</b>	βλέψας, -αντος βλέψασα, -άσης βλέψαν, -αντος	βλεψάμενος, -η, -ον	βλεφθείς, -έντος βλεφθεῖσα, -είσης βλεφθέν, -έντος
<b>Perfect Part.</b>	βεβλεφώς, -ότος βεβλεφυῖα, -υῖας βεβλεφός, -ότος	βεβλεμμένος, -η, -ον	βεβλεμμένος, -η, -ον

## Module 41

# The Optative and the Subjunctive in Habitual, Potential, and Prospective Conditions

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## Module 41 Summary

In this module you will learn how to read and translate the subjunctive and optative when they occur in the protasis (if-clause) of conditional sentences.

## The Optative and Subjunctive Moods

Remember that there are five moods in Greek: imperative, indicative, infinitive, optative, and subjunctive. The imperative expresses commands and is hypothetical—the directive may or may not be heeded. The indicative is mainly factual, though there are some exceptions. As a mood, the infinitive is typically hypothetical, though in certain instances it conveys factual information. Also, the infinitive is (at times) used to convey a command. The subjunctive and optative are hypothetical.

When considered in the big picture, the optative and the subjunctive express hypothetical or potential actions or states of being. These potentialities lie in the unforeseeable future relative to the main verb and so the possibility of their occurring is uncertain. When translating the subjunctive and optative into English, be sure to do so in a way that maintains the potentiality of the moods.

## Conditional Sentences

### Conditions in English

Consider these examples of conditions in English, carefully noting the relationship between the hypothetical protasis or if-clause and the consequence that follows when the matrix verb's action or state of being in the apodosis or then-clause is realized or true.<sup>1</sup>

- If you look in there deeply enough, you'll see that all moments, past, present, and future, always have existed, always will exist.
- If you'd really fought, you were the kindest and the funniest of the veterans, the ones that hated war the most.
- If a nation is rich, it has traditions of folks poor in silver and gold and power but rich in wisdom and virtue.
- If you build a money tree, it attracts human beings who will kill each other around its roots, making very good fertilizer.
- If you want a book that can teach you everything you need to know about life, it is *The Brothers Karamazov*, but that's not enough anymore.

Note how, in each sentence, the subordinate if-clause establishes a hypothetical that the action or state of being of the verb in the independent then-clause depends upon. Also note that in English, the adverb **then** is more often not present in the apodosis. Greek does not have an equivalent for the English **then**.

### Conditions in Greek

Conditional sentences consist of two parts, (1) a hypothetical subordinate clause (**protasis** or **if-clause**) introduced by **εἰ** *if* or **equivalent** and (2) an independent or matrix clause (**apodosis** or **then-clause**) that states a consequence that follows when the action or state of being of the verb in the protasis is realized or true. Note that **εἰ** *if*, when joined by **ἄν** (**ἄ**), becomes **ἄν** (**ἄ**), **ἐάν**, or **ἤν**.

The protasis also may be introduced by a relative pronoun **ὅς** *who*, **ὅστις** *whoever*, by an adverb like **ὅπου** *where*, or by a temporal conjunction such as, **ἐπεὶ** or **ὅτε** *when*. These introductory words may be joined by **ἄν**: **ὅς ἄν**, **ὅστις ἄν** *whoever*; **ὅπου ἄν** *wherever*; **ἐπειδὴ ἄν**, **ὅταν** *whenever*.

The negative in the protasis is typically **μή** *not*.

Consider these examples of conditions in Greek, excerpted from Euripides' *Medeia* 259-62, 381-83, 392-94, carefully noting the relationship between the hypothetical protasis and the consequence that follows when the matrix verb's action or state of being is realized or true. The verb in the protasis is underlined and the verb in the apodosis is in bold.

1 For a refresher on conditions in English, see Module 9 of Part I of the *21st-Century Series*.



1. **Μήδεια**

τοσοῦτον οὖν σου τυγχάνειν βουλήσομαι,  
 ἦν μοι πόρος τις μηχανή τ' ἐξευρεθῇ  
 πόσιν δίκην τῶνδ' ἀντιτείσασθαι κακῶν,  
**σιγᾶν**.

*And so I will seek to obtain this from you,  
 If I find means or a plan  
 To take revenge on my husband for these wrongs,  
**Be silent.***

2. **Μήδεια**

εἰ ληφθήσομαι  
 δόμους ὑπεσβαίνουσα καὶ τεχνωμένη,  
 θανοῦσα **θήσω** τοῖς ἐμοῖς ἐχθροῖς γέλων.

*If I am caught  
 Sneaking into the palace and working my craft,  
 Dead I **will offer** my enemies laughter.*

3. **Μήδεια**

ἦν δ' ἐξελαύνῃ ξυμφορὰ μ' ἀμήχανος,  
 αὐτὴ ξίφος λαβοῦσα, καὶ εἰ μέλλω θανεῖν,  
 κτενῶ σφε, τόλμης δ' εἶμι πρὸς τὸ καρτερόν.

*But if inescapable misfortune **drives** me out,  
 grabbing a sword, even if I **am to die**,  
 I, myself, **will kill** them and advance to the edge of daring.*

Note how, in each, the protasis establishes a hypothetical that the action or state of being of the verb in the apodosis depends upon.

## Classes of Conditions

There are five types of conditions, which generally depend on the likelihood of the condition being fulfilled: **counterfactual** (impossible), **habitual** (actual), **neutral** (possible or skeptical), **potential** (possible), and **prospective** (possible). In this module we consider potential, prospective, and habitual conditions since they contain an optative or subjunctive in the protasis. For more on conditions, see CGCG 49.1-28.

## Translating the Subjunctive and Optative in Conditions

Remember that the subjunctive and optative moods express hypothetical or potential situations and that the hypothetical subordinate clause (**protasis**) may be introduced by εἰ *if* or **equivalent** or by εἰ *if* + ἄν or **equivalent** + ἄν. Also remember that the verb in the independent or matrix clause (**apodosis** or

**then-clause**) states a consequence that follows when the action or state of being of the verb in the protasis is realized or true.

### Potential Conditions

The protasis of potential conditions has a subordinating conjunction **εἰ** *if* or **equivalent** + the verb in the optative mood.

The verb in the apodosis of potential conditions is an optative + **ἄν**. The optative + **ἄν** in the apodosis is the same as the potential optative, introduced in Module 39.

Potential conditions are often referred to as future less vivid conditions or future remote conditions, since the future is uncertain enough and the optative mood makes it even more so.

### Prospective Conditions

The protasis of prospective conditions has a subordinating conjunction **εἰ** *if* + **ἄν**, or **equivalent** + **ἄν**, + the verb in the subjunctive mood.

The verb in the apodosis of prospective conditions is typically a future indicative, imperative, or hortatory subjunctive, i.e., the tense of the verb looks to the future.

Prospective conditions are often referred to as future more vivid conditions, indicating that their ‘remoteness’ is less when compared to future less vivid conditions.

### Examples of Potential and Prospective Conditions

In the examples taken from Homer’s *Odyssey* 9.5-10, 9.502-505, 10.342-44 and *Iliad* 6.46-50, note the presence of the subjunctive and the optative and how the verb’s mood emphasizes the conditional aspect of the dependent clause. The verb in the protasis is underlined and the verb in the apodosis is in bold.

1. **Ὀδυσσεύς**: Κύκλωψ, εἴ κέν τις σε καταθνητῶν ἀνθρώπων  
ὀφθαλμοῦ εἴρηται ἀεικελίην ἀλαωπύν,  
**φάσθαι** Ὀδυσσῆα πτολιπόρθιον ἐξαλαῶσαι,  
υἱὸν Λαέρτεω, Ἰθάκη ἐνὶ οἰκίᾳ ἔχοντα.

**Odysseus**: *Kyklops, if any mortal*

*Asks about the ugly blinding of your eye*

**Say** that Odysseus the sacker of cities took your sight,

Laertes’ son, whose home is on Ithaka.

2. **Ὀδυσσεύς**: οὐδ’ ἂν ἐγὼ γ’ **ἐθέλωμι** τεῆς ἐπιβήμεναι εὐνῆς,  
εἰ μή μοι τλαίης γε, θεά, μέγαν ὄρκον ὁμόσσαι  
μή τί μοι αὐτῷ πῆμα κακὸν βουλευσέμεν ἄλλο.

**Odysseus:** *I **would not be willing** to climb into your bed, goddess,  
Unless you agree to swear to me a great oath,  
That you plan no further suffering for me.*

3. **Ἄδρηστος:** ζῶγρει, Ἀτρέος νιέ, σὺ δ' ἄξια δέξαι ἄποινα·  
πολλὰ δ' ἐν ἄφνειοῦ πατρὸς κειμήλια κεῖται,  
χαλκός τε χρυσός τε πολύκμητός τε σίδηρος,  
τῶν κέν τοι **χαρίσαιοτο** πατήρ ἀπερείσι' ἄποινα  
εἴ κεν ἐμὲ ζῶν πύθοιτ' ἐπὶ νηυσὶν Ἀχαιῶν.

**Adrestos:** *Take me alive, son of Atreus, and accept the precious  
payment.*

*Much treasure is stored up at my wealthy father's,  
Bronze, gold, finely worked iron.  
Of which my father readily **would give** to you an endless amount,  
If he should learn that I am still alive beside the Akhaian ships.*

Each protasis presents a hypothetical situation. In example one, the verb in the apodosis is imperative and looks to the uncertain future. In examples two and three, the verbs are optative, expressing Odysseus' condition on which he will be willing to sleep with the goddess and Adrestos' promise that his father will offer ransom in exchange for the sparing of his life.

## Habitual Conditions

Habitual conditions indicate a recurring action that depends upon the occurrence of another repeated action. That is, one repeated action follows another. Habitual conditions may refer to habitual actions in the present or the past, often referred to as present and past general conditions. Though hypothetical, the speaker's assumption is that these events actually occur with frequency.

### Present General

The protasis of a present habitual condition has a subordinating conjunction **εἰ** *if* + ἄν, or **equivalent** + ἄν, + the verb in the subjunctive mood.

The verb in the apodosis of a present habitual condition is typically a present indicative.

### Past General

The protasis of a past habitual condition has a subordinating conjunction **εἰ** *if* or **equivalent** + the verb in the optative mood.

The verb in the apodosis of a past habitual condition is typically an imperfect indicative.

Consider these examples from Homer's *Odyssey* 10.38-39, 1072-75, 11.510-511, taking careful note of the habitual actions or states of being. The verb in the protasis is underlined and the verb in the apodosis is in bold.

1. **ἐταῖρός τις:** ὦ πόποι, ὡς ὅδε πᾶσι φίλος καὶ τίμιός **ἐστίν**  
ἀνθρώποις, ὅτεών τε πόλιν καὶ γαῖαν ἵκηται.”

**A companion:** *God, he **is** beloved and honored by all,  
No matter to whose land or city he goes.*

2. **Αἴολος:** ἔρρ' ἐκ νήσου θᾶσσον, ἐλέγχιστε ζώντων·  
οὐ γάρ μοι θέμις **ἐστὶ** κομιζέμεν οὐδ' ἀποπέμπειν  
ἄνδρα τόν, ὅς κε θεοῖσιν ἀπέχθεται μακάρεσσιν·  
ἔρρε, ἐπεὶ ἄρα θεοῖσιν ἀπεχθόμενος τόδ' ἰκάνεις.

**Aiolos:** *Leave my island and quickly. Among the living you lack all  
honor.*

*For it **is** not right for me to convey and send off*

*A man, who is despised by the blessed gods.*

*Leave since you are here hated by the gods.*

3. **Ὀδυσσεύς:** ἦ τοι ὅτ' ἀμφὶ πόλιν Τροίην φραζοίμεθα βουλάς,  
αἰεὶ πρῶτος **ἔβαζε** καὶ **οὐχ ἡμάρτανε** μύθων·

**Odysseus:** *When in the city of Troy we held our debates,  
He **spoke** first and **did not miss** the mark.*

Each protasis presents a hypothetical situation that assumes an actual and repeated occurrence. In example one, a companion of Odysseus observes how Odysseus is generally perceived. In example two, Aiolos refuses to assist Odysseus when he is driven back to his land a second time and explains how he treats those whom the gods detest. In example three Odysseus, in Hades, tells Akhilleus of his son, Neoptolemos, and how eloquently he spoke.

**Alkaios of Athens, Ἀλκαῖος ὁ Ἀθηναῖος, c. 380 BCE.** Alkaios was an Athenian comic poet, whose plays mark a transition between old and middle comedy.

## Module 41 Practice Translating the Optative and Subjunctive in Conditions

Translate the sentences below, from Alkaios' fragments and Alkiphron's *Letters of Fishermen* (Ἐπιστολαὶ Ἀλιευτικάι 10, 12, 13, and 14). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**,

making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly. **Optatives** and **subjunctives** are in bold.

1. τοὺς δασύποδας οὓς ἂν **λάβωμεν** ἄλσιν διαπάττομεν.
2. **Κέφαλος Ποντίω**: περινοστήσωμεν ἄχρι καὶ αὐτοῦ τοῦ Καφηρέως τὰς ἀκτάς, καὶ εἴ ποῦ τι τῶν ἐκ ναυαγίας ἀποπτυσθὲν **εὗρεθῇ** σῶμα, τοῦτο περιστείλαντες ταφῇ καλύψωμεν. οὐ γὰρ ἄμισθον τὸ εὖ ποιεῖν καὶ ἂν μὴ παραχρῆμα τῆς εὐεργεσίας ἢ ἀντίδοσις **φαίνεται**.
3. **Χαρόπη Γλαυκίπη**: εἰ γάρ τι τούτων ὁ σὸς πατήρ **πύθοιτο**, οὐδὲν διασκεψάμενος οὐδὲ μελλήσας τοῖς ἐναλίοις βορὰν παραρρίψει σε θηρίοις.
4. **Εὐαγρος Φιλοθήρ**: ὥμοσα κατ' ἐξωλείας ἐμαυτοῦ μή ποτ' ἂν ὑπομεῖναι παρὰ τινά τῶν ἐν πόλει δανειστῶν ἐλθεῖν μηδ' ἂν εἰ **φθάνοιμι** λιμῶ κατεσκληκέναι. ἄμεινον γὰρ εὐπρεπῶς ἀποθανεῖν ἢ ζῆν ὑποκείμενον δημοτικῶ καὶ φιλοκερδεῖ πρεσβύτῃ.
5. **Θυνναῖος Σκοπέλω**: ἐὰν ἡμᾶς **δέη** ἀπιέναι πολεμήσοντας, τί οὖν, ὦ **βέλτιστε, δρῶμεν; φεύγωμεν ἢ μένωμεν;** πῶς δὲ καὶ ἡμεῖς οἱ μηδὲ τὴν ἀγορὰν εἰδότες **ὑπομεῖναιμεν** παρατάττεσθαι καὶ ὀπλομάχοις ἀνδράσιν ὑπηρετεῖσθαι; χαλεπὸν ἡμῖν τὸ φεύγειν καὶ λείπειν τέκνα καὶ γυναικας ἀλλὰ καὶ ἀπιέναι πολεμήσοντας. εἰ αὐτοῦ **μένομεν, μέλλοιμεν** ἂν ξίφεσιν ὁμοῦ καὶ θαλάττῃ παραδιδόναι τὸ σῶμα καὶ τὸ φεύγειν **ἂν εἴη** λυσιτελέστερον;

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀπιέναι < ἄπειμι

ἀποπτύω spit out

ἄχρι until; as far as, up to + gen.

διαπάττω sprinkle

διασκεπτόμαι examine

\*δράω do, act

εἰδότες < οἶδα

ὁμοῦ at the same place, together

\*παραδίδωμι hand over, surrender; hand down; betray

παραρρίπτω throw, cast

παρατάττω place beside; draw up in battle-order

παραχρῆμα on the spot, forthwith, straightway

περινοστέω go round, visit

περιστέλλω dress, clothe, wrap up

εἶη < εἰμί	*πολεμέω <i>make war, make war against + dat.</i>
εὐπρεπῶς <i>decently, properly</i>	*πυνθάνομαι <i>inquire, learn from inquiry; hear or inquire concerning + gen.; find out 'y' in acc. from 'x' in gen.</i>
καλύπτω <i>cover, hide, conceal</i>	ὑπηρετέω <i>do service on board ship; row; be a servant, do service; support + dat.</i>
κατασκέλλομαι <i>become a skeleton, wither</i>	ὑπόκειμαι <i>lie under; be subject to; be pledged, mortgaged</i>
*λείπω <i>leave, quit</i>	ὑπομένω <i>await; stand firm; endure, submit to + inf.</i>
*μένω <i>stay, remain, wait, await</i>	φθάνω <i>act first, be first, anticipate + part. or (sometimes) inf.</i>
μήποτε <i>never</i>	

## Adjectives and Nouns and Pronouns

*ἀγορά, ἀγορᾶς ἡ <i>marketplace</i>	ἐξώλεια, -ᾶς ἡ <i>destruction</i>
ἀκτὴ, -ῆς ἡ <i>headland, promontory; coast, shore</i>	εὐεργεσία, -ας ἡ <i>good deed, kindness</i>
ἅλς, ἅλός ὁ <i>salt</i>	θηρίον, -ου τό <i>wild animal</i>
*ἁμείνων, ἁμεινον <i>better, stronger, braver, more capable</i>	Καφηρεὺς -έος (-έως) ὁ <i>Kaphereus, a promontory on Euboia known for shipwrecks</i>
ἄμισθος, -ον <i>without pay</i>	λιμός, -οῦ ὁ <i>hunger, famine</i>
ἀντίδοσις, -ιος (-ῆος, -εως) ἡ <i>a giving in return, exchange</i>	λυσitteλέστερος, -ᾶ, -ον <i>more profitable, advantageous</i>
βέλτιστος, -η, -ον <i>best</i>	ναυαγία, -ας ἡ <i>shipwreck</i>
βορά, -ᾶς ἡ <i>food, meat</i>	ξίφος, -εος (-ους) τό <i>sword</i>
δανειστής, -οῦ ὁ <i>money-lender</i>	ὀπλομάχος, -ον <i>fighting in heavy armor; (n.) drill sergeant</i>
δασύπους, δασύποδος ὁ <i>hare</i>	πρεσβύτες, -ον ὁ <i>old man; ambassador</i>

δημοτικός, -ή, -όν *of the people;*  
*common, ordinary*

ταφή, -ῆς ἡ *burial*

ἐνάλιος, -ᾶ, -ον (-ος, -ον) *in, on,*  
*of the sea*

\*τέκνον, τέκνου τό *child*

## Module 41 Practice Translating

Translate the sentences below, which have been adapted slightly from Longos' *Daphnis and Khloe* (Δάφνις καὶ Χλόη 15.4-18.1). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

15.4. καί—ἔδει γὰρ ἡδὴ καὶ Δάφνιν γνῶναι τὰ ἔρωτος ἔργα—γίνεταιί ποτε τῷ Δόρκωνι πρὸς αὐτὸν ὑπὲρ κάλλους ἔρις. καὶ ἐδίκαζε μὲν Χλόη. ἔκειτο δὲ ἄθλον τῷ νικήσαντι φιλῆσαι Χλόην. Δόρκων δὲ πρότερος ὧδε ἔλεγεν·

16.1 “Εγώ, παρθένε, μείζων εἰμί Δάφνιδος. καὶ ἐγὼ μὲν βουκόλος· ὁ δὲ αἰπόλος. τοσοῦτον <οὖν ἐγώ> κρείττων, ὅσον αἰγῶν βόες. καὶ λευκός εἰμι ὡς γάλα καὶ πυρρὸς ὡς θέρος μέλλον ἀμᾶσθαι. Καὶ <με> ἔθρεψε μήτηρ, οὐ θηρίον. 2. οὗτος δὲ ἐστὶ μικρὸς <ὡς παῖς> καὶ ἀγένειος ὡς γυνή καὶ μέλας ὡς λύκος. νέμει δὲ τράγους, ὁδω<δὲ> αὐτὸς <δαινὸν καὶ ἔστι πένης ὡς μηδὲ κύνα τρέφειν. εἰ δ', ὡς λέγουσι, καὶ αἰῖ αὐτῷ γάλα δέδωκεν, οὐδὲν ἐρίφων διαφέρει.> 3. ταῦτα καὶ τοιαῦτα ὁ Δόρκων, καὶ μετὰ ταῦτα ὁ Δάφνις· “ἐμὲ αἰῖ ἀνέθρεψεν ὥσπερ τὸν Δία. νέμω δὲ τράγους τῶν τούτου βοῶν μείζονας. ὅζω δὲ οὐδὲν ἀπ' αὐτῶν, ὅτι μηδὲ ὁ Πάν, καίτοι γε ὢν τὸ πλεόν τράγος. 4. ἀρκεῖ δέ μοι τυρὸς καὶ ἄρτος ὀβελίας καὶ οἶνος λευκός, ὅσα ἀγροίκων πλουσίων κτήματα. ἀγένειός εἰμι, καὶ γὰρ ὁ Διόνυσος· μέλας, καὶ γὰρ ὁ ὑάκινθος. ἀλλὰ κρείττων καὶ ὁ Διόνυσος σατύρων <καί> ὁ ὑάκινθος κρίνων. 5. οὗτος δὲ καὶ πυρρὸς ὡς ἄλῳπηξ καὶ προγένειος ὡς τράγος καὶ λευκός ὡς ἐξ ἄστεος γυνή. κἂν δέη σε φιλεῖν, ἐμοῦ μὲν φιλεῖς τὸ στόμα, τούτου δὲ τὰς ἐπὶ τοῦ γενείου τρίχας. μέμνησο δέ, ὦ παρθένε, ὅτι σὲ ποίμνιον ἔθρεψεν, ἀλλ' εἴ καλή.”

17.1 οὐκέθ' ἡ Χλόη περιέμεινεν, ἀλλὰ τὰ μὲν ἡσθεῖσα τῷ ἐγκωμίῳ, τὰ δὲ πάλαι ποθοῦσα φιλῆσαι Δάφνιν. ἀναπηδήσασα αὐτὸν ἐφίλησεν, ἀδίδακτον μὲν καὶ ἄτεχνον, πάνυ δὲ ψυχὴν θερμᾶναι δυνάμενον. 2. Δόρκων μὲν οὖν ἀλγήσας ἀπέδραμε, ζητῶν ἄλλην ὁδὸν ἔρωτος. Δάφνις δέ, ὥσπερ οὐ φιληθεὶς ἀλλὰ δηχθεὶς, σκυθρωπὸς τις εὐθύς ἦν. καὶ πολλάκις ἐψύχετο καὶ τὴν καρδίαν παλλομένην κατεῖχε. καὶ βλέπειν μὲν ἠθέλε τὴν Χλόην· βλέπων δ' ἐρυθήματι ἐπίμπλατο. 3. τότε πρῶτον καὶ τὴν κόμην αὐτῆς ἐθαύμασεν ὅτι ξανθὴ καὶ τοὺς ὀφθαλμοὺς ὅτι μεγάλοι καθάπερ βοὸς καὶ τὸ πρόσωπον ὅτι λευκότερον ἀληθῶς καὶ τοῦ τῶν αἰγῶν γάλακτος, ὥσπερ τότε πρῶτον



ὀφθαλμούς κτησάμενος, τὸν δὲ πρότερον χρόνον πεπηρωμένος. 4. οὔτε οὖν τροφήν προσεφέρετο πλὴν ὅσον ἀπογεύσασθαι. καὶ ποτόν, εἴ ποτε ἐβιάσθη, μέχρι τοῦ διαβρέξαι τὸ στόμα προσεφέρετο. σιωπηλὸς ἦν ὁ πρότερον τῶν ἀκρίδων λαλίστερος· ἀργός, ὁ περιττότερα τῶν αἰγῶν κινούμενος. ἡμέλητο καὶ ἡ ἀγέλη· ἔρριπτο καὶ ἡ σῦριγξ. χλωρότερον τὸ πρόσωπον ἦν πόας θερινῆς. εἰς μόνην Χλόην ἐγίνετο λάλος. καὶ εἴ ποτε μόνος ἀπ' αὐτῆς ἐγένετο, τοιαῦτα πρὸς αὐτὸν ἀπελήρει·

18.1 “Τί ποτέ με <τὸ> Χλόης ἐργάζεται φίλημα; χεῖλη μὲν ῥόδων ἀπαλώτερα καὶ στόμα κηρίων γλυκύτερον. τὸ δὲ φίλημα κέντρου μελίττης πικρότερον. πολλάκις ἐφίλησα ἐρίφους, πολλάκις ἐφίλησα σκύλακας ἀρτιγεννήτους καὶ τὸν μόσχον ὃν ὁ Δόρκων ἐχαρίσατο. ἀλλὰ τοῦτο φίλημα καινόν. ἐκπηδᾷ μου τὸ πνεῦμα, ἐξάλλεται ἡ καρδιά, τήκεται ἡ ψυχὴ, καὶ ὅμως πάλιν φιλησάι θέλω.”

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

**ἀμάω** *reap, mow down*

**ἀναπηδάω** *leap up, start up*

**ἀνατρέφω** *feed up, nurse up, educate*

**ἀπογεύω** *give a taste of*

**ἀποληρέω** *chatter at random*

**ἀποτρέχω** (aorist: **ἔδραμον**) *run*

**ἀρκέω** *ward off; be sufficient*

**βιάζω** *constrain, force*

**βλέπω** *look at, see*

**δάκνω** *bite, worry*

**διαβρέχω** *wet through, soak*

**\*διαφέρω** *carry over or across; carry different ways; make a difference; be different from, excel + gen.*

**δικάζω** *judge, serve as judge or juror; (mid.) plead a case, participate in a suit*

**κἄν** *and if, even if, although*

**\*κατέχω** *hold fast; detain, hold back, withhold; possess + gen.*

**\*κινέω** *move; set in motion; urge on*

**μυμνήσκω** *remember, mention + gen. (μέμνησο, a perfect imperative)*

**νέμω** *distribute, allot, assign; pasture, graze; (middle) possess, administer*

**\*νικάω** *win, conquer, prevail*

**ὄζω** (perf. **ὄδωδα**) *smell*

**πάλαι** *long ago*

**πάλλω** *poise, shake, sway, leap*

**περιμένω** *wait for, await*

**πηρόω** *lame, maim, mutilate*

**πίμπλημι** (short vowel grade stem: **πίμπλα**) *fill + gen. or (rarely) dat.*

**ποθέω** *long for, yearn after*



ἐκπηδάω *leap out*

ἐξάλλομαι *leap out of*

\*ἐργάζομαι (augments εἰ and ἦ)  
*be busy, work at; make; perform;  
do 'x' in acc. to 'y' in acc.*

\*ζητέω *seek, seek for*

ἡδομαι (aorist ἥσθην) *enjoy, take  
pleasure + dat. or + part.*

θαυμάζω *wonder at, marvel at +  
gen. or acc.; admire*

θερμαίνω *warm, heat*

\*καίτοι *and indeed, and further;  
and yet, although*

προσφέρω *bring to*

ρίπτω *throw, hurl*

τήκω *melt, melt down*

\*τρέφω *rear, nourish; thicken;  
cause to grow*

\*φιλέω *love, cherish, kiss*

χαρίζω *do a favor, oblige, please;  
give*

ψύχω *breathe, blow; cool, chill;  
dry*

## Adjectives and Nouns and Pronouns

ἀγέλη, -ης ἡ *herd*

ἀγένειος, -ον *beardless, boyish*

ἄγρoικος, -ον *from the country,  
boorish*

ἄδιδακτος, -ον *untaught,  
ignorant*

ἄθλον, ἄθλου τό *prize*

αἶξ, αἰγός ὁ or ἡ *goat*

αἰπόλος, -ον ὁ *goatherd*

ἀκρίς, -ίδος ἡ *grasshopper,  
locust, cricket*

ἄλώπηξ [ἄ], -εκος (-ηκος) ἡ *fox*

ἄμελέω *have no care for, be  
neglectful of*

\*κτάομαι *acquire, get; (perfect)  
have, hold*

κτῆμα, -ατος τό *anything  
acquired, piece of property,  
possession*

κύων, κύνος ὁ, ἡ *dog, bitch*

λάλος, -ον *loquacious, talkative,  
chatterbox*

λευκός, -ή, -όν *light, bright, clear*

λύκος, -ου ὁ *wolf*

μείζων (μέζων), μεῖζον (μέζον)  
*greater, bigger, stronger*

μέλας, μέλαινα, μέλας *black,  
dark*

μέλιττα, -ης ἡ *bee*

μόσχος, -ου ὁ, ἡ *calf, young bull*

ἀπᾶλός, -ή, -όν <i>soft to the touch, tender</i>	ξανθός, -ή, -όν <i>yellow</i>
ἀργός, -όν (-ος, -ή, -όν) <i>not working the ground, idle, lazy</i>	*ὁδός, ὁδοῦ ἡ <i>road, way, journey, voyage</i>
ἄρτιγέννητος, -ον <i>just born</i>	οἶνος, -ου ὁ <i>wine</i>
ἄρτος, -ου ὁ <i>bread, loaf of bread; ὀβελίας ἄρτος bread baked or toasted on a spit</i>	*ὀφθαλμός, -οῦ ὁ <i>eye</i>
ἄστυ, -εος (-εως) τό <i>town</i>	Πάν, Πᾶνός ὁ <i>Pan</i>
ἄτεχνος, -ον <i>without art, ignorant of the rules of art, unskilled, empirical</i>	παρθένος, -ου ἡ <i>a maid, maiden, virgin, girl</i>
βουκόλος, -ου ὁ <i>a cowherd, herdsman</i>	πένης, -ητος ὁ <i>day-laborer, poor man; (adj.) poor, poor in + gen.</i>
*βοῦς, βοός ἡ, ὁ <i>bull, ox, cow</i>	περιττός, -ή, -όν <i>beyond the regular, extraordinary, superfluous, odd (number)</i>
γάλα, γάλακτος τό <i>milk</i>	πλούσιος, -ᾶ, -ον <i>wealthy, rich</i>
γένειον, -ου τό <i>beard</i>	πνεῦμα, -ατος τό <i>blast, wind</i>
γλυκύς, -εῖα, -ύ <i>sweet, pleasant, delightful</i>	πόα, -ας ἡ <i>grass, herb</i>
Δάφνις, -ιδος ὁ <i>Daphnis</i>	ποιμνιον, -ου τό <i>flock, herd, head of cattle</i>
Διόνυσος, -ου ὁ <i>Dionysos</i>	ποτός, -ή, -όν <i>drunk, fit for drinking</i>
Δόρκων, Δόρκωνος ὁ <i>Dorkon</i>	προγένειος, -ον <i>bearded</i>
ἐγκώμιον, -ου τό <i>praise, encomium, laudatory composition</i>	*πρόσωπον, -ου τό <i>face, mask, person</i>
ἔρις, -ιδος ἡ <i>strife, quarrel, rivalry</i>	πυρρός, -ᾶ, -όν <i>flame-colored, yellowish-red</i>
ἔριφος, -ου ἡ, ὁ <i>a young goat, kid</i>	ρόδον, -ου τό <i>the rose</i>
ἐρύθημα, -ατος τό <i>redness or flush upon the skin, blush</i>	Σάτυρος, -ου ὁ <i>Satyr (part human, part horse or goat)</i>
ἔρως, -ωτος ὁ <i>love</i>	σιωπηλός, -ή, -όν <i>silent, still, quiet</i>

θερινός, -ή, -όν <i>of summer, in summer</i>	σκυθρωπός, -όν (-ός, -ή, -όν) <i>angry-looking, of sad countenance, sullen</i>
θέρος, -εος (-ους) τό <i>summer; summer harvest, crop</i>	σκύλαξ, -ᾱκος ὁ, ἡ <i>young dog, puppy</i>
θηρίον, -ου τό <i>wild animal</i>	στόμα, -ατος τό <i>mouth</i>
θρίξ, τριχός ἡ <i>hair</i>	σῦριγξ, -ιγγος ἡ <i>shepherd's pipe, pan-pipe</i>
καινός, -ή, -όν <i>new, fresh, strange</i>	τράγος, -ου ὁ <i>he-goat</i>
κάλλος, -εος (-ους) τό <i>beauty</i>	τροφή, -ῆς ἡ <i>food, nourishment</i>
καρδία, -ας ἡ <i>the heart</i>	τῦρός, -οῦ ὁ <i>cheese</i>
κέντρον, -ου τό <i>sharp point, goad, sting</i>	ὑάκινθος, ου ὁ or ἡ <i>hyacinth</i>
κηρίον, -ου τό <i>a honeycomb</i>	φίλημα [ῖ], -ατος τό <i>kiss</i>
κόμη, -ης ἡ <i>hair</i>	χεῖλος, -εος (-ους) τό <i>lip; bill, beak; edge, brink, rim</i>
*κρείττων, κρεῖττον <i>better, mightier, stronger</i>	χλωρός, -ά, -όν <i>greenish-yellow, pale green</i>
κρίνον [ῖ], κρίνου τό <i>white lily</i>	

## Module 41 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

ἔρριπτο καὶ ἡ σῦριγξ. χλωρότερον τὸ πρόσωπον ἦν πόας θερινῆς. εἰς μόνην Χλόην ἐγένετο λάλος. καὶ εἴ ποτε μόνος ἀπ' αὐτῆς ἐγένετο, τοιαῦτα πρὸς αὐτὸν ἀπελήρει.

Check your answers with those in the **Answer Key**.

## Module 41 Top 251–550 Vocabulary to be Memorized

### Adverbs and Conjunction and Preposition and Verbs

ἄρα indicates a question, often expects the answer no; ἄρα οὐ expects a yes

βάλλω, βαλέω, ἔβαλον, βέβληκα, βέβλημαι, ἐβλήθην *throw, hit*; (mid.) ἐπ' ἐαυτῶν βαλλόμενοι *acting on their own*

μάλα *very*

πλήν *except, save + gen.; (conj.) but; (adv.) and yet, however*

τιμάω, τιμήσω, ἐτίμησα, τετίμηκα, τετίμημαι, ἐτιμήθην *honor*

φυλάσσω, φυλάξω, ἐφύλαξα, πεφύλαχα, πεφύλαγμαι, ἐφυλάχθην *guard, keep watch; preserve, keep, maintain, watchfully await*

### Adjectives and Nouns

βασιλείᾱ, βασιλείᾱς ἡ *kingdom, dominion; kingship, monarchy*

εἶδος, εἶδος (-ους) τό *form, shape; beauty*

θυμός, θυμοῦ ὁ *soul, spirit; courage, anger, passion, heart; will, desire*

παλαιός, παλαιά, παλαιόν *old, ancient, aged*

## Module 41 Reading Morphologically by James Patterson

### The Aorist Passive Participle

The marker of the aorist passive is /θη/ or /η/. To make the aorist passive participle, to this marker we add the default participle marker /ντ/. The η of the aorist passive marker shortens to ε before ντ, so we are left with /θέντ/ or /έντ/ as the aorist passive participle suffix:

λυ/θη/ντ/ > λυθέντ/

*having been freed*

The feminine uses the /Jα/ marker, where τJ becomes σ, ν drops before σ, and ε stretches to ει:

λυθέντ/Jα/ > λυθένσα/ > λυθέ\_σα > λυθεῖσα/

The participle declines as expected:

Masculine λυθέντ/ς > λυθείς (ντ drop before σ and ε stretches)

Feminine λυθείσα/θ > λυθείσα (Jα does not lengthen in the nom. singular)

Neuter λυθέντ/θ > λυθέν (τ drops because it cannot end a Greek word)

## The Perfect Active Participle

Elsewhere we will talk in greater detail about markers of the perfect aspect. Two common markers are these. If the base begins with a consonant, often that consonant will reduplicate with an intervening ε. And if the base ends in a vowel, often /κ/ is added, but only in the active:

λε/λυ/κ/ > λελυκ/ *having freed*

φε/φιδ/ > ειδ/ (word initial φ and  
intervocalic φ drop) *knowing*

The base **φιδ/** means *see*. In the perfect, it has a special meaning, where *having seen* means *know*. The root has a similar semantic range in other I.E. languages (cf. English “wise,” Latin *videō*, Sanskrit “veda”).

The perfect active participle uses three markers: /οσ/, /οτ/, and /φσ/.

To form the masculine nominative singular and neuter nominative singular, add /οσ/. This lengthens for the masculine nominative singular but not the neuter:

masculine nominative singular λε/λυ/κ/όσ/Λ > λελυκώς

neuter nominative singular λε/λυ/κ/όσ/θ > λελυκός

For the other forms of the masculine and neuter perfect active participle, use /οτ/:

masculine genitive singular λε/λυ/κ/ότ/ος > λελυκότος

masculine dative singular λε/λυ/κ/ότ/ι > λελυκότι

masculine accusative singular λε/λυ/κ/ότ/ῆ > λελυκότα

The feminine perfect active participle uses /φσ/ and the feminine /Jα/ marker. These combine to create the suffix /νία/:

Feminine nominative singular λε/λυ/κ/νία/θ > λελυκυῖα

Feminine genitive singular λε/λυ/κ/νία/ς > λελυκυίας

Feminine dative singular λε/λυ/κ/νία/ι > λελυκυίᾳ

Feminine accusative singular λε/λυ/κ/νία/ῆ > λελυκυῖαν

## The Perfect Middle and Passive Participle

The perfect middle and passive participle is formed by adding /**μένο**/ directly to the base:

λε/λυ/μένο/ς > λελυμένος

λε/λυ/μένα/Ιθ > λελυμένη

λε/λυ/μένο/ν > λελυμένον

Remember that the /**k**/ perfect aspect marker is only used in the active.

When translating into English, the perfect and aorist participles have similar English equivalents: *having freed*, *having been freed*. The difference between the two is aspectual. Aorist aspect focuses on the event itself without concern for its duration or subsequent impact. Perfect aspect communicates that a past action has a lasting impact on the present.

## Module 41 A Synopsis of the Verb

Much of the information in *Greek II: A 21<sup>st</sup>-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of **δίδωμι**, **δίωξω**, **ἐδίωξα**, **δεδίωχα**, **δεδίωγμα**, **ἐδίωχθην** *pursue, chase, drive; sue, prosecute*. The finite forms are all in the first-person plural. The participles give you the information you need to produce the correct forms for the cases.

	Active	Middle	Passive
<b>Present Ind.</b>	διδώκομεν	διωκόμεθα	διωκόμεθα
<b>Imperfect Ind.</b>	ἐδιδώκομεν	ἐδιωκόμεθα	ἐδιωκόμεθα
<b>Future Ind.</b>	διδώξομεν	διωξόμεθα	διωχθησόμεθα
<b>Aorist Ind.</b>	ἐδίωξαμεν	ἐδιωξάμεθα	ἐδίωχθημεν
<b>Perfect Ind.</b>	δεδίωχαμεν	δεδιώγμεθα	δεδιώγμεθα
<b>Pluperf. Ind.</b>	ἐδεδίωχαμεν	ἐδεδιώγμεθα	ἐδεδιώγμεθα
<b>Present Imper.</b>	-----	-----	-----
<b>Aorist Imper.</b>	-----	-----	-----

<b>Present Subj.</b>	διώκωμεν	διωκώμεθα	διωκώμεθα
<b>Aorist Subj.</b>	διώξωμεν	διωξώμεθα	διώχθωμεν
<b>Present Opt.</b>	διώκοιμεν	διωκοίμεθα	διωκοίμεθα
<b>Future Opt.</b>	διώξοιμεν	διωξοίμεθα	διωχθησοίμεθα
<b>Aorist Opt.</b>	διώξαιμεν	διωξάιμεθα	διωχθεῖμεν, -εῖημεν
<b>Present Inf.</b>	διώκειν	διώκεσθαι	διώκεσθαι
<b>Future Inf.</b>	διώξειν	διώξεσθαι	διωχθήσεσθαι
<b>Aorist Inf.</b>	διῶξαι	διώξασθαι	διωχθῆναι
<b>Perfect Inf.</b>	δεδιωχέναι	δεδιῶχθαι	δεδιῶχθαι
<b>Present Part.</b>	διώκων, -οντος διώκουσα, -ούσης διῶκον, -οντος	διωκόμενος, -η, -ον	διωκόμενος, -η, -ον
<b>Future Part.</b>	διώξων, -οντος  διώξουσα, -ούση διῶξον, -οντος	διωξόμενος, -η, -ον	διωχθησόμενος, -η, -ον
<b>Aorist Part.</b>	διώξας, -αντος διώξασα, -άσης διῶξαν, -αντος	διώξάμενος, -η, -ον	διωχθείς, -έντος διωχθεῖσα, -είσης διωχθέν, -έντος
<b>Perfect Part.</b>	δεδιωχώς, -ότος δεδιωχυῖα, -υῖας δεδιωχός, -ότος	δεδιωγμένος, -η, -ον	δεδιωγμένος, -η, -ον





## Module 42

# Counterfactual and Neutral Conditions · Unrealizable Wishes

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## Module 42 Summary

In this module you will learn counterfactual (impossible) and neutral (open or possible or skeptical) conditions and unrealizable wishes. You will also learn how to read and translate the indicative when it occurs in counterfactual and neutral conditions, and when it occurs in unrealizable wishes.

## The Indicative Mood

Thus far you have learned that the indicative mood occurs when expressing something factual. In this module you learn three items of complexity to this general rule. When encountered in the protasis of a neutral condition (1), in the protasis or apodosis of a counterfactual condition (2), and in an unrealizable wish (3), the indicative is hypothetical.

## Conditional Sentences

Conditional sentence consists of two parts, (1) a hypothetical subordinate clause (**protasis** or **if-clause**) introduced by **εἰ** *if* or **equivalent** and (2) an independent or matrix clause (**apodosis** or **then-clause**) that states a consequence that follows when the action or state of being of the verb in the protasis is realized or true. Note that **εἰ** *if*, when joined by **ἄν** (**ᾶ**), becomes **ἄν** (**ᾶ**), **ἐάν**, or **ἤν**.

The protasis also may be introduced by a relative pronoun **ὅς** *who*, **ὅστις** *whoever*, by an adverb like **ὅπου** *where*, or by a temporal conjunction such as, **ἐπεὶ** or **ὅτε** *when*. These introductory words may be joined by **ἄν**: **ὅς ἄν**, **ὅστις ἄν** *whoever*; **ὅπου ἄν** *wherever*; **ἐπειδὴ ἄν**, **ὅταν** *whenever*.

The negative in the protasis is typically **μή** *not*.

## Classes of Conditions

Remember that there are five types of conditions, which generally depend on the likelihood of the condition being fulfilled: **counterfactual** (impossible), **habitual** (actual), **neutral** (open or possible or skeptical), **potential** (possible), or **prospective** (possible). In the previous module, you learned habitual, potential, and prospective conditions. In this module we consider counterfactual and neutral conditions. For more on conditions, see *CGCG* 49.1-28.

## Translating Counterfactual and Neutral Conditions

Neutral conditions state that the realization of the action or state of being of the verb in the protasis is possible. In certain contexts, the author views the realization with skepticism.

Counterfactual conditions state that the realization of the action or state of being of the verb in the protasis is impossible. Since the protasis, if-clause, is not possible, the apodosis, then-clause, belongs to a hypothetical dream world of the author's imagination.

## Neutral Conditions

The protasis of neutral conditions has a subordinating conjunction *εἰ* *if* or **equivalent** + the verb in the indicative mood.

The verb in the apodosis of neutral conditions may have any mood and tense.

When these conditions contain a future indicative in the protasis, they are typically referred to as future most vivid conditions or emotional future conditions.

In these excerpts from Homer's *Odyssey* 6.150-52, 10. 472-74, 9.528-31, and 12.382-83, a few slightly adapted, the indicative in the protasis is underlined.

1. **Ὀδυσσεύς:** εἰ μὲν τις θεός εἴ, οἷ οὐρανὸν εὐρὺν ἔχουσιν,  
Ἀρτέμιδι σε ἐγὼ γε, Διὸς κόρυη μέγαν, εἶδος τε μέγεθος τε φυὴν τ' ἄγχιστα ἔσσω.

**Odysseus:** *If you are a god, who inhabits wide heaven,  
Artemis, daughter of great Zeus, in beauty and size  
and stature is the god I think you resemble most.*

2. **ἑταῖροι:** Δαίμονι', ἦδη νῦν μιν ἠσκούσιν πατρίδος αἴης,  
εἴ τοι θέσφατόν ἔστι σωθῆναι καὶ ἰκέσθαι  
οἶκον ἐκτίμενον καὶ σὴν ἐς πατρίδα γαῖαν.

**Companions:** *You, blest by the gods, come on now, remember the land  
of your father,  
If it is destined for you to survive and reach  
Your sturdy house and your fatherland.*

3. **Πολύφημος:** Κλυθι, Ποσειδάον γαιήοχε, κυανοχαῖτα,  
εἰ ἐτεόν γε σός εἰμι, πατήρ δ' ἐμός εὖχει εἶναι,  
δός μὴ Ὀδυσσῆα πτολιπόρθιον οἴκαδ' ἰκέσθαι  
υἱὸν Λαέρτεω, Ἰθάκῃ ἐνὶ οἴκῳ ἔχοντα.

**Polyphemos:** Listen, dark-haired Poseidon, shaker of the earth,  
If I am truly yours and you declare yourself my father,  
Don't allow Odysseus, sacker of cities, to return home  
And dwell in Ithaka where lives his father Laertes.

4. **Ἥλιος:** εἰ δέ μοι οὐ τίσουσιν βοῶν ἐπιεικέ' ἀμοιβήν,  
δύσσομαι εἰς Αἴδαο καὶ ἐν νεκύεσσι φαείνω."

**Helios:** If they will not pay me an acceptable price for my oxen,  
I will sink into Hades and shine my light on the dead.

Each represents a hypothetical whose consequence is possible.

## Counterfactual Conditions

The protasis of counterfactual conditions has a subordinating conjunction **εἰ** if or **equivalent** + the verb in the imperfect or aorist tense of the indicative mood.

The verb in the apodosis of counterfactual conditions has **ἄν** + the verb in the imperfect or aorist tense of the indicative mood.

## Present Counterfactuals

Each of the below refers to a hypothetical that is not true as of present time. When a counterfactual condition refers to the present time, the imperfect indicative is present in the protasis and in the apodosis. Also present in the apodosis is **ἄν**. The following excerpts are from Lucian's *True Story* 2, Euripides' *Medeia* 490, and Lucian's *Dialogue of the Courtesans*. The verb in the protasis is underlined and **ἄν** and the verb in the apodosis are in bold.

1. τούτους καὶ ὀνομαστὶ **ἄν** ἔγραψον, εἰ μὴ καὶ αὐτῷ σοι ἐκ τῆς  
ἀναγνώσεως φανεῖσθαι ἔμελλον.

**I would write down** their names, if they were not to be readily  
recognizable to you.

2. **Μήδεια:** εἰ γὰρ ἦσθ' ἄπαις ἔτι,  
συγγνώστ' **ἄν** ἦν σοι τοῦδ' ἐρασθῆναι λέχους.

**Medeia :** If you were still childless,  
You **would be** forgiven for desiring another's bed.

3. **Δωρίων:** ναί, οὐ γὰρ εἶχον πλείω κομίζειν. οὐ γὰρ **ἄν** ἤρεττον, εἴ γε  
πλουτῶν ἐτύγχανον.

**Dorion:** *Yes, for I was not able to provide more. For I **would not be rowing**, if I were wealthy.*

Each presents a hypothetical that is not true with reference to the time of speaking.

### Past Counterfactuals

Each of the below refers to a hypothetical that is not true as of past time. When a counterfactual condition refers to the past time, the aorist indicative is present in the protasis and in the apodosis. In the apodosis, ἄν is also present. The following excerpts are from Homer's *Odyssey* 9.497-99, 11.315-317, and 23.218-221. The verb in the protasis is underlined and ἄν and the verb in the apodosis are in bold.

1. **Ὀδυσσεύς:** εἰ δὲ φθεγξαμένου του ἢ αὐδήσαντος ἤκουσε,  
σύν ἄν ἤραξ' ἡμέων κεφαλὰς καὶ νήια δοῦρα  
μαρμάρῳ ὀκρίονεντι βαλὼν· τόσσον γὰρ ἴησιν.

**Odysseus:** *If he had heard a murmur or voice,  
He **would have bashed** our heads and wooden deck,  
Striking us with a jagged rock, for he throws hard.*

2. **Ὀδυσσεύς:** Ὅσσαν ἐπ' Οὐλύμπῳ μέμασαν θέμεν, αὐτὰρ ἐπ' Ὅσση  
Πήλιον εἰνοσίφυλλον, ἴν' οὐρανὸς ἀμβατὸς εἴη.  
καὶ νύ ἄν ἐξετέλεσσαν, εἰ ἦβης μέτρον ἴκοντο·

**Odysseus:** *They were eager to place Mt. Ossa on Mt. Olympus and then  
Mt. Pelion, shaking with leaves, on Mt. Ossa to create a path to heaven.  
And they **would have surely succeeded**, if they had reached their  
full-size.*

3. **Πηνελόπεια:** οὐδέ ἄν Ἀργεῖη Ἑλένη, Διὸς ἐκγεγαυῖα,  
ἀνδρὶ παρ' ἀλλοδαπῷ ἐμίγη φιλότῃ καὶ εὐνῇ,  
εἰ ἤδη ὃ μιν αὖτις ἀρήϊοι νῆες Ἀχαιῶν  
ἀξέμεναι οἰκόνδε φίλην ἐς πατρίδ' ἔμελλον.

**Penelope:** *And Helen of Argos, daughter of Zeus,  
**Would not have mingled** in love and bed with a foreigner,  
If she had known that the warrior-sons of the Akhaians  
Would return her home again to their dear fatherland.*

Each presents a hypothetical that is not true with reference to the past.

## Mixed Counterfactuals

Each of the below has an action or state of being that is not realizable. And each has a mixture of imperfect and aorist tenses. The following excerpts are from Homer's *Iliad* 22.202-304, Homer's *Odyssey* 4.732-34 and Lucian's *Dialogue of the Courtesans*. The verb in the protasis is underlined and **ἄν** and the verb in the apodosis are in bold.

1. πῶς δὲ **ἄν** Ἑκτωρ κῆρας ὑπεξέφυγεν (aorist) θανάτοιο,  
εἰ μὴ οἱ πύματόν τε καὶ ὕστατον ἦντετ' (imperfect) Ἀπόλλων  
ἐγγύθεν, ὅς οἱ ἐπῶρσε μένος λαίψηρά τε γούνα;  
*How **could** Hektor **have escaped** the doom of his death,  
If Apollo were not with him for one final time,  
At his side rousing his spirit and his swift legs?*
2. Πηνελόπεια: εἰ γὰρ ἐγὼ πυθόμην (aorist) ταύτην ὁδὸν ὀρμαίνοντα,  
τῷ κε μάλ' ἢ **ἄν** ἔμεινε (aorist) καὶ ἐσσύμενός περ ὁδοῖο,  
ἢ ἄν με τεθνηκυῖαν ἐνὶ μεγάροισιν ἔλειπεν (imperfect).  
*Penelope: For if I had learned of him planning this journey,  
Then he **would have remained** here, though hastening to go,  
Or here in the halls he **would leave** me dead.*
3. Τρύφαινα: μὰ τὴν Ἀφροδίτην οὐκ **ἄν** ἦκον (imperfect), εἴ μοι προεῖπέ  
(aorist) τις ὡς ἐπὶ τούτοις παραλαμβανοίμην λυπῆσαι ἄλλην, καὶ  
ταῦτα Φιλημάτιον τὴν σορόν.  
*Tryphaina: By Aphrodite I **would not have come**, had someone told  
me that I was hired to bother another, even that corpse, Philemation.*

The first three examples present a hypothetical that is not true with reference to a mixture of present and past times.

## Module 42 Practice Translating Counterfactual and Neutral Conditions

Translate the sentences below, from Euripides' *Iphigeneia Among the Taurians* (Ἰφιγένεια ἐν Ταύροις 660-68, 974-87, and 999-1016). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

1. **Ὁρέστης:** τίς ἐστὶν ἡ νεᾶνις; ὡς Ἑλληνικῶς  
 ἀνήρεθ' ἡμᾶς τοὺς τ' ἐν Ἰλίῳ πόνους  
 νόστον τ' Ἀχαιῶν τόν τ' ἐν οἰωνοῖς σοφὸν  
 Κάλχαντ' Ἀχιλλέως τ' ὄνομα, καὶ τὸν ἄθλιον  
 Ἀγαμέμνον' ὡς ᾤκτιρ' ἀνηρώτα τέ με  
 γυναιῖκα παῖδάς τε. ἔστιν ἡ ξένη γένος  
 ἐκεῖθεν Ἀργεῖα τις· οὐ γὰρ ἂν ποτε  
 δέλτον τ' ἔπεμπε καὶ τάδ' ἐξεμάνθανεν,  
 ὡς κοινὰ πράσσουσ', Ἄργος εἰ πράσσει καλῶς.
2. **Ὁρέστης:** ἐπώμοσ' αὐτοῦ βίον ἀπορρήξειν θανών,  
 εἰ μὴ με σώσει Φοῖβος, ὅς μ' ἀπώλεσεν.  
 ἐντεῦθεν αὐδὴν τρίποδος ἐκ χρυσοῦ λακῶν  
 Φοῖβός μ' ἔπεμψε δεῦρο, Διοπετές λαβεῖν  
 ἄγαλμ' Ἀθηνῶν τ' ἐγκαθιδρῦσαι χθονί.  
 ἀλλ' ἦνπερ ἡμῖν ὥρισεν σωτηρίαν,  
 σύμπραξον· ἦν γὰρ θεᾶς κατάσχωμεν βρέτας,  
 μανιῶν τε λήξω καὶ σὲ πολυκώπῳ σκάφει  
 στείλας Μυκῆναις ἐγκαταστήσω πάλιν.  
 ἀλλ', ὦ φιληθεῖς, ὦ κασίγνητον κάρα,  
 σῶσον πατρῶον οἶκον, ἔκσωσον δ' ἐμέ·  
 ὡς τᾶμ' ὄλωλε πάντα καὶ τὰ Πελοπιδῶν,  
 οὐράνιον εἰ μὴ ληψόμεσθα θεᾶς βρέτας.
3. **Ἰφιγένεια:** ἀλλ', εἰ μὲν — ἔν τι — τοῦθ' ὁμοῦ γενήσεται,  
 ἄγαλμά τ' οἴσεις κᾶμ' ἐπ' εὐπρύμνου νεῶς  
 ἄξεις, τὸ κινδύνευμα γίγνεται καλόν·  
 τούτου δὲ χωρισθεῖς — ἐγὼ μὲν ὄλλυμαι,  
 σὺ δ' ἂν τὸ σαυτοῦ θέμενος εὔ νόστου τύχοις.  
 οὐ μὴν τι φεύγω γ', οὐδέ σ' εἰ θανεῖν χρεῶν  
**σώσασαν\***· οὐ γὰρ ἀλλ' ἀνὴρ μὲν ἐκ δόμων  
 θανῶν ποθεινός, τὰ δὲ γυναικὸς ἀσθενῆ.
4. **Ὁρέστης:** οὐκ ἂν γενοίμην σοῦ τε καὶ μητρὸς φονεὺς·  
 ἄλις τὸ κείνης αἵμα· κοινόφρων δὲ σοὶ  
 καὶ ζῆν θέλοιμ' ἂν καὶ θανῶν λαχεῖν ἴσον.  
 ἄξω δέ γ', ἦνπερ καὐτὸς ἐνταυθοῖ περῶ,  
 πρὸς οἶκον, ἢ σοῦ κατθανῶν μενῶ μέτα.  
 γνώμης δ' ἄκουσον· εἰ πρόσαντες ἦν τόδε  
 Ἀρτέμιδι, πῶς ἂν Λοξίας ἐθέσπισε  
 κομίσαι μ' ἄγαλμα θεᾶς πόλισμ' ἐς Παλλάδος  
 καὶ σὸν πρόσωπον εἰσιδεῖν; ἅπαντα γὰρ  
 συνθεῖς τάδ' εἰς ἓν, νόστον ἐλπίζω λαβεῖν.

#### Note

1. **σώσασαν:** supply ἐμέ.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἄλις *in crowds, in plenty; sufficiently, enough*

ἀνείρομαι *inquire of, question, ask 'x' in acc. about 'y' in acc.*

ἀνήρεθ' = ἀνήρετο < ἀνείρομαι

ἀνερωτάω *ask, ask 'x' in acc. about 'y' in acc.*

ἀπορρήγνυμι *break off, snap asunder*

αὐτοῦ *here, there, in this very place*

δεῦρο *here, hither*

ἐγκαθιδρύω *erect, set up in ἐγκαθίστημι place, establish 'x' in acc. as 'y' in acc.*

εἰσοράω *look into, look upon, view, behold*

ἐκεῖθεν *from there*

ἐκμανθάνω *learn thoroughly; (in past tenses) know full well; examine closely, search out*

\*ἐκσώζω *save, keep*

Ἑλληνικῶς *in the manner of a Greek, like a Greek*

ἐλπίζω *expect; hope for, hope*

ἐνταυθοῖ *hither, here*

ἐντεῦθεν *from then, from there*

ἐπόμενυμι *swear after, swear accordingly*

\*κατέχω *hold fast; detain, hold back, withhold; possess + gen.*

καταθνήσκω *die*

κομίζω *take care of; carry, convey; (mid.) acquire*

λαχεῖν < λαγχάνω *obtain by lot*

λάσκω *ring, rattle; scream, shout*

λήγω *stay, abate*

μανιάω *be mad, rave*

\*μένω *stay, remain, wait, await*

οἰκτίρω (οἰκτείρω) *pity*

ὄλωλε *see ἀπόλλυμι*

ὁμοῦ *at the same place, together*

ὀρίζω *divide, bound, determine, define*

περῶ < πέρειμι *be superior, survive, be left over*

στέλλω *make ready, fit out; send, dispatch*

συμπράσσω *join or help in doing*

συντίθημι *put together; (mid.) make an agreement with + dat., agree on, conclude*

\*σώζω *save, keep*

θεσπίζω *declare by oracle,  
prophesy, divine*

καἶμ' = καὶ ἐμέ

χωρίζω *separate, part, sever,  
divide*

## Adjectives and Nouns and Pronouns

Ἀγαμέμνων, -ονος ὁ *Agamemnon*

\*ἄγαλμα, -ατος τό *image, statue;  
glory, delight*

\*Ἀθῆναι, Ἀθηνῶν αἱ *Athens*

ἄθλιος, -ᾱ, -ον *pathetic,  
miserable, wretched*

\*αἷμα, αἵματος τό *blood*

\*Ἀργεῖος, -ᾱ, -ον *Argive, from  
Argos; Greek*

\*Ἄργος, -εος (-ους) τό *Argos, the  
name of several Greek cities*

\*Ἄρτεμις, -ιδος ἡ *Artemis*

ἀσθενής, ἐς *without strength,  
weak; feeble, sickly*

αὐδή, -ῆς ἡ *voice, speech, sound*

\*Ἀχαιός, Ἀχαιά, Ἀχαιόν  
*Akhaian, one of the four major  
tribes of Greece (Aiolians,  
Dorians, Ionians)*

Ἀχιλλεύς, -ῆος (-έως) ὁ  
*Akhilleus*

βρέτας, -εος (-ους) τό *wooden  
image of a god, statue*

\*γνώμη, γνώμης ἡ *judgment,  
thought, opinion, purpose*

Λοξίας, -ου ὁ *Loxias, epithet of  
Apollo*

Μυκῆναι, -ῶν αἱ *Mykenai*

νόστος, -ου ὁ *return home,  
travel, journey*

\*ξένος (ξεῖνος), ξένη, ξένον  
*foreign, strange; (n.) guest,  
stranger*

\*οἶκος, οἴκου ὁ *house, dwelling  
place; household*

οἰωνός, -οῦ ὁ *a large bird, bird of  
prey; omen*

οὐράνιος, -η, -ον *divine, heavenly*

Παλλάς, -άδος ἡ *Pallas, epithet  
of Athena*

πατρῷος, -ᾱ, -ον *of one's father,  
ancestral*

Πελοπίδης, -ου ὁ *descendant of  
Pelops*

ποθεινός, -ή, -όν *longed for,  
desired, much desired*

πόλισμα, -ατος τό *city, town*

πολύκωπος, -ον *many-oared*

\*πόνος, πόνου ὁ *hard work, toil,  
suffering*



δέλτος, -ου ἢ <i>writing-tablet, writing, letter</i>	προσάντης, -ες <i>uphill, steep; arduous, adverse; repugnant, distasteful</i>
Διοπετής, -ές <i>fallen from Zeus</i>	*πρόσωπον, -ου τό <i>face, mask, person</i>
*δόμος, -ου ὁ <i>house</i>	σκάφος, σκάφεος (-ους) τό <i>hull of a ship, ship, boat</i>
εὐπρυμνος, -ον <i>with a good stern</i>	*σωτηρία, σωτηρίας ἢ <i>safety, deliverance; saving</i>
Ἴλιον, -ου τό <i>Troy, Ilium</i>	τρίπους, -ποδος ὁ <i>tripod</i>
Κάλχας, -αντος ὁ <i>Kalkhas</i>	Φοῖβος, -ου ὁ <i>Phoibos, epithet of Apollo</i>
κάρα, -ατος τό <i>head</i>	φονεύς, -ῆος (-έως) ὁ <i>murderer, killer</i>
κασίγνητος, η, ον <i>brotherly, sisterly; (n.) brother, sister</i>	χθών, χθονός ἢ <i>earth, ground</i>
κινδύνεμα, -ατος τό <i>hazard, venture</i>	χρεών (χρειών), χρεών τό <i>necessity, fate; it is necessary + inf.</i>
κοινόφρων, -φρον <i>like-minded with + dat.</i>	χρύσεος, η, ον, (-οῦς, -ῆ, -οῦν; ος, ον) <i>of gold</i>

## Unrealizable Wishes

### εἶθε and εἰ γάρ

In wishes the speaker thinks impossible, εἶθε or εἰ γάρ *I wish* + the imperfect, aorist, or pluperfect tense of the indicative is used. Examples are from Sophokles' *Oidipous Tyrannos* 1217-1218; Euripides' *Electra* 282; and anonymous.

1. Χορός: εἶθε σ' εἶθε σε μήποτ' εἰδόμην.

**Chorus:** *I wish, I wish I had never seen you.*

2. Ὀρέστης: εἶθ' ἦν Ὀρέστης πλησίον κλύων τάδε.

**Orestes:** *I wish Orestes were near listening to this.*

The verb can be elided:

3. ἐξηκοντούτης Διονύσιος ἐνθάδε κεῖμαι\*  
Ταρσεύς, μὴ γήμας· εἶθε δὲ μηδ' ὁ πατήρ\*.

*Here I, Dionysios from Tarsis, lie, aged sixty,  
Never married. Would that my father had not too.*

### Notes

1. **κεῖμαι**: *I lie* (in a grave).
2. **εἴθε δὲ μηδ' ὁ πατήρ**: To be supplied from context is the verb **ἔγνημεν**—εἴθε δὲ μηδ' ὁ πατήρ ἔγνημεν.

### ὥφελον + Infinitive

A second way to introduce a wish the speaker thinks is impossible is by using the second aorist indicative of the verb **ὀφείλω** + an infinitive.

**ὀφείλω, ὀφειλήσω, ὀφείλησα** or **ὥφελον, ὀφείληκα, -----, ὀφειλήθην** *owe, be obliged to; (aor. ind.) would that + inf.*

Examples are from Euripides' *Medeia* 413-14, Sophokles' *Oidipous Tyrannos* 1157, and Lucian's *True Story* 1.16. Forms of **ὀφείλω** and the infinitive are in bold.

1. **Ἰάσων**: τούτους μήποτ' ἐγὼ φύσας **ὥφελον**  
πρὸς σοῦ φθιμένους **ἐπιδέσθαι**.  
**Jason**: *I wish that I, their father, had never  
Seen them slain by you.*
2. **θεράπων**: ἔδωκ' **ὀλέσθαι** δ' **ὥφελον** τῇδ' ἡμέρᾳ.  
**Servant**: *I gave him and wish I had died that day.*

The infinitive may be left for the reader to supply from context:

3. ἀλλ' ἐκεῖνοι μὲν τῆς μάχης ἤδη κεκριμένης ἀφίκοντο, ὡς μήποτε  
**ὥφελον**.  
*But they, after the battle was won already, arrived. I wish they had not  
(ἀφικέσθαι arrived).*

In each the subject believes the verb's action or state of being is unable to be realized.

## Module 42 Practice Translating

Translate the sentences below, which have been adapted slightly from Longos' *Daphnis and Khloe* (Δάφνις καὶ Χλόη 18.2-21.2). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure

that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

18.2. “ὦ νίκης κακῆς, ὦ νόσου καινῆς, ἧς οὐδὲ εἶπεῖν οἶδα τὸ ὄνομα. ἄρα φαρμάκων ἐγεύσατο Χλόη, μέλλονσά με φιλεῖν; πῶς οὖν οὐκ ἀπέθανεν; οἷον ἄδουσιν αἱ ἀηδόνες· ἡ δὲ ἐμὴ σῦριγξ σιωπᾷ. οἷον σκιρτῶσιν οἱ ἔριφοι· κἀγὼ κάθημαι. οἷον ἀκμάζει τὰ ἄνθη· κἀγὼ στεφάνους οὐ πλέκω. ἀλλὰ τὰ μὲν ἴα καὶ ὁ ὑάκινθος ἀνθεῖ· Δάφνις δὲ μαραίνεται. ἄρά μου καὶ Δόρκων εὐμορφότερος ὀφθήσεται;”

19.1 τοιαῦτα ὁ βέλτιστος Δάφνις ἔπασχε καὶ ἔλεγεν, οἷα πρῶτον γενόμενος τῶν ἔρωτος ἔργων καὶ λόγων. ὁ δὲ Δόρκων ὁ βουκόλος, ὁ τῆς Χλόης ἐραστής, φυλάξας τὸν Δρύαντα φυτὸν κατορύττοντα πλησίον κλήματος, πρόσεισιν αὐτῷ μετὰ τυρίσκων τινῶν γεννικῶν. καὶ τοὺς μὲν δῶρον εἶναι δίδωσι, πάλαι φίλος ὢν ἡνίκα αὐτὸς ἔνεμεν. ἐντεῦθεν δὲ ἀρξάμενος ἐνέβαλε λόγον περὶ τοῦ τῆς Χλόης γάμου· 2. καὶ εἰ λαμβάνοι γυναῖκα, δῶρα πολλὰ καὶ μεγάλα ὡς βουκόλος ἐπηγγέλλετο· ζεῦγος βοῶν ἀροτήρων, σμήνη τέτταρα μελιττῶν, φυτὰ μηλεῶν πεντήκοντα, δέρμα ταύρου τεμεῖν ὑποδήματα, μόσχον ἀνὰ πᾶν ἔτος μηκέτι γάλακτος δεόμενον· 3. ὥστε σμικροῦ δεῖν\* ὁ Δρύας, θελχθεὶς τοῖς δώροις, ἐπένευσε τὸν γάμον. ἐννοήσας δὲ ὡς κρείττονος ἢ παρθένος ἀξία νυμφίου καὶ δείσας μὴ φωραθεὶς ποτε κακοῖς ἀνηκέστοις περιπέσοι, τὸν τε γάμον ἀνένευσε. καὶ συγγνώμην ἔχειν ἡτήσατο καὶ τὰ ὀνομασθέντα δῶρα παρητήσατο.

20.1 δευτέρας δὴ διαμαρτῶν ὁ Δόρκων ἐλπίδος καὶ μάτην τυροὺς ἀγαθοὺς ἀπολέσας, ἔγνω διὰ χειρῶν ἐπιθέσθαι τῇ Χλόῃ μόνη γενομένη. καὶ παραφυλάξας, ὅτι παρ’ ἡμέραν ἐπὶ ποτὸν ἄγουσι τὰς ἀγέλας ποτὲ μὲν ὁ Δάφνις ποτὲ δὲ ἡ παῖς, ἐπιτεχνᾶται τέχνην ποιμένι πρέπουσαν. 2. λύκου δέρμα μεγάλου λαβῶν, ὃν ταῦρος ποτε πρὸ τῶν βοῶν μαχόμενος τοῖς κέρασι διέφθειρε, περιέτεινε τῷ σώματι ποδιῆρες, κατανωτισάμενος ὡς τοὺς τ’ ἐμπροσθίους πόδας ἐφηπλώσθαι ταῖς χερσὶ καὶ τοὺς κατόπιν τοῖς σκέλεσιν ἄχρι πτέρνης καὶ τοῦ στόματος τὸ χάσμα σκέπειν τὴν κεφαλὴν ὥσπερ ἀνδρὸς ὀπίτου κράνος. 3. ἐκθηριώσας δὲ αὐτὸν ὡς ἔνι μάλιστα, παραγίνεται πρὸς τὴν πηγὴν, ἧς ἔπινον αἱ αἶγες καὶ τὰ πρόβατα μετὰ τὴν νομὴν. ἐν κοίλῃ δὲ πάνυ γῆ ἦν ἡ πηγὴ, καὶ περὶ αὐτὴν πᾶς ὁ τόπος ἀκάνθαις καὶ βάτοις καὶ ἀρκευθῶ ταπεινῇ καὶ σκολύμοις ἡγρώτο· 4. ῥαδίως ἂν ἐκεῖ καὶ λύκος ἀληθινὸς ἔλαθε λοχῶν. ἐνταῦθα κρύψας ἑαυτόν, ἐπετήρει τοῦ ποτοῦ τὴν ὥραν ὁ Δόρκων. καὶ πολλὴν εἶχεν ἐλπίδα, τῷ σχήματι φοβήσας, λαβεῖν ταῖς χερσὶ τὴν Χλόην.

21.1 χρόνος ὀλίγος διαγίνεται καὶ Χλόη κατήλαυνε τὰς ἀγέλας εἰς τὴν πηγὴν, καταλιποῦσα τὸν Δάφνιν φυλλάδα χλωρὰν κόπτοντα τοῖς ἐρίφοις τροφὴν μετὰ τὴν νομὴν. 2. καὶ οἱ κύνες, οἱ τῶν προβάτων ἐπιφύλακες καὶ τῶν αἰγῶν, ἐπόμενοι οἷα δὴ κυνῶν ἐν ῥινηλασίαις περιεργία, κινούμενον τὸν Δόρκωνα πρὸς τὴν ἐπίθεσιν τῆς κόρης φωράσαντες, πικρὸν μάλα ὑλακτῆσαντες, ὥρμησαν ὡς ἐπὶ λύκον. καὶ περισχόντες πρὶν ὅλως ἀναστῆναι δι’ ἐκπληξιν, ἔδακνον κατὰ τοῦ δέρματος.

## Note

1. \*σμικροῦ δεῖν *there is a need of a little*, i.e., *almost*, the infinitive absolute here functions like an adverb, modifying ἐπένευσε. See CGCG 51.49.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀγριόω <i>make wild</i>	κατόπιν <i>by consequence, behind, after</i>
αἰίδω or ἄδω <i>sing</i>	κατορύττω <i>bury, sink in the earth</i>
ἀκμάζω <i>be in full bloom, be at one's prime</i>	*κινέω <i>move; set in motion; urge on</i>
*αἰτέω <i>ask, demand, request; ask for + gen.; ask 'x' in acc. for 'y' in acc., αἰτεῖ αὐτὸν χρήματα she asks him for money</i>	κόπτω <i>strike, chop, beat</i>
ἀνανεύω <i>throw the head back, deny, refuse</i>	κρύπτω <i>hide, cover, conceal</i>
ἀνίστημι <i>make to stand up, raise up</i>	λοχάω <i>lie in wait for, watch, waylay, entrap</i>
ἀνθέω <i>blossom, bloom</i>	μάλα <i>very</i>
*ἄρα indicates a question, often expects the answer no; ἄρα οὐ expects a yes	μαραίνω <i>put out fire; die away</i>
ἄχρι <i>until; as far as, up to + gen.</i>	μάτην <i>in vain, idly, fruitlessly</i>
γεύω <i>give a taste of; (middle) taste + gen.</i>	μάχομαι <i>fight, fight with + dat.</i>
δάκνω <i>bite, worry</i>	νέμω <i>distribute, allot, assign; pasture, graze; (middle) possess, administer</i>
*δείδω <i>fear, be afraid, dread; fear to + inf.</i>	ὀνομάζω <i>name, call</i>
διαγίνομαι <i>go through, pass</i>	ὀρμάω <i>set in motion, urge on; (intrans. act. or mid.) go, rush; be eager, hasten + inf.</i>
διαμαρτάνω <i>miss entirely, go astray from, fail utterly of, fail of obtaining + gen.</i>	ὀφθήσεται < ὀράω
*διαφθείρω <i>destroy, corrupt, bribe; seduce; be ruined, perish</i>	πάλαι <i>long ago</i>
*ἐκεῖ <i>there, in that place</i>	παραγίνομαι (παραγίνεται) <i>be present, be with (+ dat)</i>

ἐκθηριόω <i>make savage</i>	παραιτέομαι <i>beg; deprecate, decline; refuse, reject</i>
ἐμβάλλω <i>to throw in, put in</i>	παραφυλάττω <i>watch beside, guard closely, watch narrowly</i>
ἐνι = ἔνεστι	περιέχω <i>encompass, embrace, surround</i>
ἐννοέω <i>have in one's thoughts, to think, consider, reflect</i>	περιπίπτω <i>fall around or upon, embrace + dat.</i>
*ἐνταῦθα (ἐνθαῦτα) <i>here, there, then</i>	περιτείνω <i>stretch all round</i>
ἐντεῦθεν <i>from then, from there</i>	πλέκω <i>plait, twine, twist, weave, braid</i>
ἐπαγγέλλω <i>tell, proclaim, announce</i>	πρέπω <i>be clearly seen, be conspicuous; πρέπει it is fitting + acc. or dat. of person + inf.</i>
ἐπινεύω <i>nod to, nod assent</i>	πρόσειμι <i>approach</i>
ἐπιτεχνάζω <i>scheme against</i>	σιωπάω <i>be silent</i>
ἐπιτηρέω <i>to look out for</i>	σκέπω <i>cover, protect</i>
ἐπιτίθημι <i>place upon; add to; (mid.) make an attempt upon, attack + dat.</i>	σκιρτάω <i>spring, leap, bound</i>
*ἔπομαι (ἱμρ. εἰπόμην) <i>follow, pursue + dat.</i>	*τέμνω <i>cut</i>
ἐφαπλόω <i>spread</i>	ὕλακτέω <i>bark, bay, howl</i>
ἡνίκα <i>at which time, when</i>	*φοβέω <i>fear, be afraid</i>
θέλω <i>enchant, bewitch; cheat; persuade</i>	*φυλάσσω <i>guard, keep watch; preserve, keep, maintain, watchfully await</i>
κάθημαι <i>be seated, sit</i>	φωράω <i>search after a thief, detect, discover</i>
καταλείπω <i>leave behind, abandon</i>	

## Adjectives and Nouns and Pronouns

ἀγέλα, -ας ἡ <i>herd</i>	νομή, -ῆς ἡ <i>a pasture, pasturage</i>
ἀηδών, -όνης ἡ <i>songstress, the nightingale</i>	*νίκη, νίκης ἡ <i>victory</i>

αἶξ, αἰγός ὁ or ἡ <i>goat</i>	*νόσος, νόσου ἡ <i>disease, sickness</i>
ἄκανθος, -ου ὁ <i>acanthus, bearsfoot</i>	νυμφίος, -ου ὁ <i>a bridegroom</i>
ἀληθινός, -ή, -όν <i>agreeable to truth; true, genuine</i>	ὀπλίτης, ὀπλίτου ὁ <i>hoplite, heavy-armed foot soldier</i>
ἄνθος, -εος (-ους) τό <i>blossom, flower</i>	παρθένος, -ου ἡ <i>a maid, maiden, virgin, girl</i>
ἀνήκεστος, -ον <i>not to be healed, incurable, irreparable, fatal</i>	πεντήκοντα <i>fifty</i>
ἄρκευθος, -ου ἡ <i>juniper</i>	περιεργία, -ας ἡ <i>over-exactness, futility, needless questioning; curiosity</i>
ἄροτήρ, -ῆρος ὁ <i>plougher, husbandman; (adj.) for ploughing</i>	πηγή, ἥς ἡ <i>running waters, streams</i>
βάτος, -ου ἡ <i>a bramble-bush</i>	πικρός, -ά, -όν <i>sharp, pungent; bitter, painful; spiteful, mean</i>
βέλτιστος, -η, -ον <i>best</i>	*πίνω <i>drink</i>
βουκόλος, -ου ὁ <i>a cowherd, herdsman</i>	πλησίος, -ά, -όν <i>near, close to + gen. or dat.; πλησίον (adverb) near, hard by</i>
*βοῦς, βοός ἡ ὁ <i>bull, ox, cow</i>	ποδήρης, -ες <i>reaching to the feet</i>
γάλα, γάλακτος τό <i>milk</i>	ποιμήν, -ένος ὁ <i>herdsman, shepherd</i>
γάμος, -ου ὁ <i>wedding, wedding feast; marriage</i>	ποτός, -ή, -όν <i>for drinking; (n.) drink</i>
γεννικός, -ή, -όν <i>noble; splendid</i>	πρόβατον, -ου τό <i>sheep</i>
δέρμα, -ατος τό <i>skin, hide</i>	πτέρνη, -ης ἡ <i>heel</i>
*δεύτερος, δευτέρᾱ, δεύτερον <i>second; (adv.) next</i>	*ράδιος, ραδίᾱ, ράδιον <i>easy</i>
Δόρκων, Δόρκωνος ὁ <i>Dorkon</i>	ῥινηλασία, -ας ἡ <i>tracking by the nose, hunting by scent</i>
Δρύας, -αντος ὁ <i>Dryas</i>	σκέλος, -εος (-ους) τό <i>the leg</i>
δῶρον, δώρου τό <i>gift, bribe</i>	σκόλυμος, -ου ὁ <i>thistle, an artichoke</i>
ἐκπληξις, -ιος (-ηος, -εως) ἡ <i>consternation, terror, mental disturbance, passion</i>	σμῆνος, -εος (-ους) τό <i>a beehive</i>

*ἐλπίς, ἐλπίδος ἡ <i>hope, expectation</i>	σ μικρός = μικρός
ἐπίθεσις, -ιος (-ηος, -εως) ἡ <i>a laying on; an attack</i>	στέφανος, -ου ὁ <i>crown, wreath</i>
ἐπιφύλαξ, -ακος ὁ <i>watchman</i>	στόμα, -ατος τό <i>mouth</i>
ἐμπρόσθιος, -ον <i>fore, front</i>	συγγνώμη, -ης ἡ <i>forgiveness</i> ; συγγνώμην ἔχω <i>forgive, pardon</i> + dat.
ἐραστής, -οῦ ὁ <i>lover</i>	σῦριγξ, -ιγγος ἡ <i>shepherd's pipe, pan-pipe</i>
ἐριφος, -ου ἡ, ὁ <i>a young goat, kid</i>	*σχῆμα, σχήματος τό <i>form, figure, appearance, character</i>
ἔρω, ἔρωτος ὁ <i>love</i>	τᾶπεινός, -ή, -όν <i>low, low-lying</i>
εὔμορφος, -ον <i>fair of form, comely, goodly</i>	ταῦρος, -ου ὁ <i>a bull</i>
ζεῦγος, -εος (-ους) τό <i>yoke of beasts, pair or team of mules, oxen or horses</i>	τέτταρες, τέτταρα <i>four</i>
ἴον, ἴου τό <i>the violet</i>	*τέχνη, τέχνης ἡ <i>art, skill, craft</i>
καινός, -ή, -όν <i>new, fresh, strange</i>	τόπος, τόπον ὁ <i>place</i>
κέραξ, -ακος τό <i>horn (animal); wing (army)</i>	τροφή, -ῆς ἡ <i>food, nourishment</i>
*κεφαλή, -ῆς ἡ <i>head</i>	τυρίσκος, -ου ὁ <i>cheese</i>
κλήμα, -ατος τό <i>a vine-twig, vine-branch</i>	τύρός, -οῦ ὁ <i>cheese</i>
κοῖλος, -η, -ον <i>hollow, hollowed</i>	ὑάκινθος, ου ὁ or ἡ <i>hyacinth</i>
κόρη, -ης ἡ <i>maiden, girl</i>	ὑπόδημα, -ατος τό <i>sandal</i>
κράνος, -εος (-ους) τό <i>a helmet</i>	φάρμακον, -ου τό <i>a drug, medicine</i>
*κρεῖττων, κρεῖττον <i>better, mightier, stronger</i>	φυλλάς, -αδος ἡ <i>a heap of leaves, bed; (adj.) leafy</i>
κύων, κύνος ὁ, ἡ <i>dog, bitch</i>	φυτόν, -οῦ τό <i>a plant, tree</i>
λύκος, -ου ὁ, ἡ <i>a wolf</i>	χάσμα, -ατος τό <i>yawning chasm, gulf, mouth</i>
μέλισσα, -ᾶς ἡ <i>a bee</i>	χλωρός, -ά, -όν <i>greenish-yellow, pale green</i>

μήλον, -ου τό *apple* or  
(generally) *any treefruit*

ῥῶρα, -ᾶς ἡ *period, season; time*  
*of day; the fitting time; beauty,*  
*grace, elegance*

μόσχος, -ου ὁ, ἡ *calf, young bull*

## Module 42 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

χρόνος ὀλίγος διαγίνεται καὶ Χλόη κατήλαυνε τὰς ἀγέλας εἰς τὴν πηγὴν, καταλιποῦσα τὸν Δάφνιν φυλλάδα χλωρὰν κόπτοντα τοῖς ἐρίφοις τροφήν μετὰ τὴν νομὴν.

Check your answers with those in the **Answer Key**.

## Module 42 Top 251–550 Vocabulary to be Memorized

### Adverb and Verbs

δίδω, δέσω, ἔδωκα, δέδοικα, -----, ----- *fear, be afraid, dread; fear to + inf.*

ὅμως *nevertheless, yet, still*

πιστεύω, πιστεύσω, ἐπίστευσα, πεπίστευκα, πεπίστευμαι, ἐπιστεύθην *trust, believe, rely on + dat.; believe or feel confident that + inf.*

### Adjectives and Nouns

ἄγων, ἄγωνος ὁ *contest, struggle*

Ἑλλάς, Ἑλλάδος ἡ *Greece, Hellas*

ἐλπίς, ἐλπίδος ἡ *hope, expectation*



ὀξύς, ὀξεῖα, ὀξύ *sharp, keen*

πλείων, πλείον (πλέων, πλέον) *more*

πῦρ, πυρός τό *fire*

στάδιον, σταδίου τό (plural is οἱ or τά) *stade; race-course*

## Module 42 Reading Morphologically by James Patterson

### Prepositions

Often there is no one-to-one correspondence between the meanings of prepositions in different languages. Learning how to decipher the meaning of a preposition from context is an important but not always easy skill. In this entry we review a few prepositions with emphasis on their spatial meanings:

ἐκ	<i>out of, from, by</i>
εἰς (Attic) or ἐς (Ionic)	<i>into</i>
ἐπί	<i>on, in, at</i>
κατά	<i>down, according to</i>
παρά	<i>from, at, to the side of</i>
περί	<i>around, about</i>
ὑπέρ	<i>over, on behalf of</i>
ὑπό	<i>under, by, at the hands of</i>

Prepositions can take noun or pronoun objects in the genitive, dative, or accusative cases. Some prepositions govern only one case and others govern two or more cases.

Prepositions with noun or pronoun objects in the genitive often communicate separation or motion away from.

Prepositions with noun or pronoun objects in the dative often communicate place where or time when.

Prepositions with noun or pronoun objects in the accusative communicate motion toward.

Consider these examples:

ἀνὰ τὸ ὄρος βαίνω	<i>I walk to the top of the mountain.</i>
ἀπὸ τοῦ οἴκου ἔρχομαι	<i>I go away from the house.</i>

ἐκ τοῦ οἴκου ἔρχομαι	<i>I go out of the house.</i>
κατὰ τοῦ ὄρους βαίνω	<i>I go down from the mountain.</i>
κατὰ τὸ ὄρος βαίνω	<i>I go down to (or into) the mountain.</i>
παρὰ τοῦ ὄρους βαίνω	<i>I go from the side of the mountain.</i>
παρὰ τῷ ὄρει ἵστημι	<i>I am at the side of the mountain.</i>
παρὰ τὸ ὄρος βαίνω	<i>I go to the side of the mountain.</i>
περὶ τὸ ὄρος βαίνω	<i>I move around the mountain.</i>
ὑπὸ τοῦ ὄρους βαίνω	<i>I go up from under the mountain.</i>
ὑπὸ τῷ ὄρει ἵστημι	<i>I am under the mountain.</i>
ὑπὸ τὸ ὄρος βαίνω	<i>I go down under the mountain.</i>

But there are exceptions. The preposition **ἐπί** + a noun or pronoun in the genitive case means *on* or *to*:

ἐπὶ τοῦ ὄρους βαίνω	<i>I go to the mountain.</i>
ἐπὶ τοῦ ὄρους ἵστημι	<i>I stand on the mountain.</i>

And the preposition **διά** + a noun or pronoun in the genitive case means *through*:

διὰ τοῦ ὄρους βαίνω	<i>I go through the mountain.</i>
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## Module 42 A Synopsis of the Verb

Much of the information in *Greek II: A 21<sup>st</sup>-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of **εὕρισκω, εὕρήσω, ηὔρον, ηὔρηκα, ηὔρημαι, ηὔρέθην** *find out, discover*. The finite forms are all in the second-person plural. The participles give you the information you need to produce the correct forms for the cases.

	Active	Middle	Passive
<b>Present Ind.</b>	εὕρίσκετε	εὕρίσκεσθε	εὕρίσκεσθε
<b>Imperfect Ind.</b>	ἠέρισκετε	ἠέρισκεσθε	ἠέρισκεσθε
<b>Future Ind.</b>	εὔρησετε	εὔρησεσθε	εὔρεθήσεσθε

<b>Aorist Ind.</b>	ἤρπετε	ἠρόμεθα	ἠρέθητε
<b>Perfect Ind.</b>	ἠρήκατε	ἠρησθε	ἠρησθε
<b>Pluperf. Ind.</b>	ἠρηκετε	ἠρησθε	ἠρησθε
<b>Present Imper.</b>	εὔρισκετε	εὔρισκεσθε	εὔρισκεσθε
<b>Aorist Imper.</b>	εὔρετε	εὔρεσθε	εὔρεθητε
<b>Present Subj.</b>	εὔρισκητε	εὔρισκησθε	εὔρισκησθε
<b>Aorist Subj.</b>	εὔρητε	εὔρησθε	εὔρεθησθε
<b>Present Opt.</b>	εὔρισκοιτε	εὔρισκοισθε	εὔρισκοισθε
<b>Future Opt.</b>	εὔρήσοιτε	εὔρήσοισθε	εὔρεθήσοισθε
<b>Aorist Opt.</b>	εὔροιτε	εὔροισθε	εὔρεθεῖτε, -εῖητε
<b>Present Inf.</b>	εὔρισκειν	εὔρισκεσθαι	εὔρισκεσθαι
<b>Future Inf.</b>	εὔρήσειν	εὔρήσεσθαι	εὔρεθήσεσθαι
<b>Aorist Inf.</b>	εὔρεῖν	εὔρέσθαι	εὔρεθῆναι
<b>Perfect Inf.</b>	ἠρηκέναι	ἠρηῆσθαι	ἠρηῆσθαι
<b>Present Part.</b>	εὔρισκων, -οντος εὔρισκουσα, -ούσης εὔρισκον, -οντος	εὔρισκόμενος, -η, -ον	εὔρισκόμενος, -η, -ον
<b>Future Part.</b>	εὔρήσων, -οντος  εὔρήσουσα, -ούσης εὔρησον, -οντος	εὔρήσόμενος, -η, -ον	εὔρεθησόμενος, -η, -ον
<b>Aorist Part.</b>	εὔρων, -όντος εὔροῦσα, -ούσης εὔρόν, -όντος	εὔρόμενος, -η, -ον	εὔρεθείς, -έντος εὔρεθεῖσα, -εῖσης εὔρεθέν, -έντος
<b>Perfect Part.</b>	ἠρηκώς, -ότος ἠρηκυῖα, -υῖας ἠρηκός, -ότος	ἠρημένος, -η, -ον	ἠρημένος, -η, -ον



## Module 43

# Subordinate Clauses of Cause and Time

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## Module 43 Summary

In this module you will learn about temporal and causal clauses.

## Temporal and Causal Clauses

Remember from Part I of the *21st-Century* series that a clause has a subject and a verb. A clause is independent when it offers a complete thought, as it does in these two examples:

But she did look back;  
I love her for that.

When the thought presented is incomplete, the clause is subordinate, as in this example:

because it was so human.

A clause is temporal when it refers to time:

Since then 'tis centuries,

and is causal when it offers a reason:

Because I could not stop for death.

For a refresher on subordinate clauses, complete this exercise on picking out subordinate clauses.

## Module 43 Practice Picking Out Subordinate Clauses

Pick out the subordinate clauses in this excerpt from Kurt Vonnegut's *Slaughterhouse-Five*.

America is the wealthiest nation on Earth, but its people are mainly poor, and poor Americans are urged to hate themselves. To quote the American humorist Kin Hubbard, 'It ain't no disgrace to be poor, but it might as well be.' It is in fact a crime for an American to be poor, even though America is a nation of poor. Every other nation has folk traditions of men who were poor but extremely wise and virtuous, and therefore more estimable than anyone with power and gold. No such tales are told by the American poor. They mock themselves and glorify their betters. The meanest eating or drinking establishment, owned by a man who is himself poor, is very likely to have a sign on its wall asking this cruel question: 'if you're so smart, why ain't you rich?' There will also be an American flag no larger than a child's hand – glued to a lollipop stick and flying from the cash register.

Americans, like human beings everywhere, believe many things that are obviously untrue. Their most destructive untruth is that it is very easy for any American to make money. They will not acknowledge how in fact hard money is to come by, and, therefore, those who have no money blame and blame and blame themselves. This inward blame has been a treasure for the rich and powerful, who have had to do less for their poor, publicly and privately, than any other ruling class since, say Napoleonic times. Many novelties have come from America. The most startling of these, a thing without precedent, is a mass of undignified poor. They do not love one another because they do not love themselves.

Check your answers with those in the **Answer Key**.

## Subordinate Clauses of Cause and Time

There are a variety of prepositional phrases and subordinating conjunctions that express temporality. Some commonly occurring ones are found in the examples below. Of them, the following can also express causality: *ἐπεὶ*, *ἐπειδὴ*, *ἐπεὶτε*, *ὅτε*, *ὁπότε*, and *ὥς* *since*, *because*.

## Classes of Temporal Clauses

Review the five classes of conditions in Modules 41 and 42: **counterfactual** (impossible), **habitual** (actual), **neutral** (possible or skeptical), **potential** (possible), and **prospective** (possible). When you encounter temporal clauses in the wild, apply these same classes to them. For more on temporal clauses, see CGCG 47.1-17.

## Mood and Tense-Aspect in Temporal Clauses

When reading and translating, pay attention to the verb's mood and tense-aspect.

### *Single Actions in the Past*

*ἐπεὶ* + the imperfect indicative is typically equivalent to *when*, suggesting that the action of the subordinate clause occurs at the same time as that of the matrix verb.

**ἐπεὶ** + the aorist indicative is typically equivalent to *after*, indicating a single action in the past and suggesting that the action of the subordinate clause takes place before that of the matrix verb.

### Habitual Actions

Like habitual conditions, habitual temporal clauses indicate a recurring action that depends upon the occurrence of another repeated action. That is, one repeated action follows another.

#### Present General

The subordinate clause has a subordinating conjunction **ἐπεὶ** *when* or **equivalent** + **ἄν** + the verb in the subjunctive mood.

The verb in the matrix clause is typically a present indicative.

#### Past General

The subordinate clause has a subordinating conjunction **ἐπεὶ** *when* or **equivalent** + the verb in the optative mood.

The verb in the matrix clause is typically an imperfect indicative.

### Prospective Actions

Prospective temporal clauses have a subordinating conjunction **ἐπεὶ** *when* or **equivalent** + **ἄν** + the verb in the subjunctive mood.

The verb in the matrix clause is typically a future indicative, imperative, or hortatory subjunctive, i.e., the tense of the verb looks to the future.

## Translating Subordinate Clauses of Cause and Time

Note the examples below, paying attention to how the conjunctions and prepositional phrases initiate a temporal or causal clause. The examples come from a variety of authors and works.

<b>ἀφ' οὗ</b>	<i>since</i>
	<b>Ζεὺς Ἡράκλει:</b> ἀφ' οὗ δὲ θεὸς γεγένησαι, μεμάθηκας, οἶμαι, ὥς αἱ Μοῖραι μόναι τὰ τοιαῦτα δύνανται πράξει (Lucian, <i>Zeus the Tragedian</i> 32).
	<b>Zeus to Herakles:</b> <i>Since you became a god you've learned, I think, that only the Fates can do these things.</i>
<b>ἐν ᾧ</b>	<i>while</i>
	<b>ἐν ᾧ δὲ</b> οὗτοι τὸν προκειμένον πόνον ἐργάζοντο, ἐν τούτῳ ὁ πεζὸς ἅπας συλλελεγμένος ἅμα Ξέρξη ἐπορεύετο ἐς Σάρδεις (Herodotos, <i>Histories</i> 7.26.1).
	<b>While</b> they worked on their assigned task, the entire infantry gathered and marched with Xerxes to Sardis.

ἐξ οὗ

since

**Ἀλκίνοος:** ἐξ οὗ δορπέομέν τε καὶ ὥρορε θεῖος ἀοιδός,  
ἐκ τοῦδ' οὗ πω παύσατ' οἷζυροῖο γόοιο  
ὁ ξεῖνος (Homer, *Odyssey* 8.539-41).

**Alkinoos:** *Since* we've been eating and the divine bard singing,  
our guest has not stopped his sad lament.

ἐπεὶ

after, when; since

αὐτὰρ ἐπεὶ πλυνάν τε κάθηράν τε ρύπα πάντα,  
ἐξείης πέτασαν παρὰ θῖν' ἄλός, ἦχι μάλιστα  
λάτγγας ποτὶ χέρσον ἀποπλύνεσκε θάλασσα (Homer, *Odyssey* 6.93-95).

And *after* they cleaned and washed out all the dirt,  
They spread the clothes on the seashore, right where  
The sea moved pebbles onto the land.

**Ἀλκίνοος:** ἀλλ' ἄγ' ὁ μὲν σχεθέτω, ἴν' ὁμῶς τερπώμεθα πάντες,  
ξεινοδόκοι καὶ ξεῖνος, ἐπεὶ πολὺ κάλλιον οὕτως (Homer, *Odyssey* 8.542-43).

**Alkinoos:** But come on let him cease so that we all may smile,  
Hosts and guests alike, *since* this is much better.

ἐπεὶ ἄν

when, whenever

(= ἐπάν, ἐπεάν, ἐπήν)

**Ἀλκίνοος:** οὐ μὲν γάρ τις πάμπαν ἀνώνυμός ἐστ' ἀνθρώπων,  
οὐ κακὸς οὐδὲ μὲν ἐσθλός, ἐπήν τὰ πρῶτα γένηται,  
ἀλλ' ἐπὶ πᾶσι τίθενται, ἐπεὶ ἄν τέκωσι, τοκῆες (Homer, *Odyssey* 8.552-54).

**Alkinoos:** But no one at all is nameless on earth,  
Good and bad alike, *when* they are newly born.  
For *when* they give birth, parents assign names to all.

ἐπειδάν

when, whenever

(ἐπειδή + ἄν)

**Φιλόστρατος:** λήψεται δὲ ἤδη καὶ ἕτερον, ἐπειδάν τὰ φορτία διαθώμεθα  
(Lucian, *Dialogues of Courtesans* 9).

**Philostratos:** She will soon take another, *when* we dispose of our bags.

ἐπειδή

after, when, since

**Ἱππαρχος:** ὁ δὲ ἐπειδή τοῖς γράμμασιν ἐνέτυχεν, Ἄλλ' ὁ μὲν φίλτατος ἐμοί,  
ἔφη, καὶ τῶν Ἑλλήνων ἐξοχώτατος Δεκριανὸς εὖ ποιεῖ (Lucian, *The Ass* 2).

**Hipparkhos:** *After* he read the letter, he said "Dekrianos, a most dear  
friend of mine and a man of great honor here in Greece, is doing well.



ἐπείτε	<p><i>after, when, since</i></p> <p><b>Ἀρτάβανος:</b> ὦ βασιλεῦ, ἐπείτε ἀρρωδέειν οὐδέν ἔαυς πρῆγμα, σὺ δέ μευ συμβουλίην ἐνδεξαι· ἀναγκαίως γὰρ ἔχει περὶ πολλῶν πρηγμάτων πλεῦνα λόγον ἐκτεῖναι (Herodotos, <i>Histories</i> 7.51.1).</p> <p><b>Artabanos:</b> King, <i>since</i> you do not allow us to fear any situation, take my counsel. For in great matters we must exercise even greater discussion.</p>
ἐς ὃ	<p><i>until</i></p> <p><b>ἐπειδὴ</b> ἡ νηὺς ἠλίσκετο ἐς τοῦτο ἀντεῖχε μαχόμενος ἐς ὃ κατεκρουρήθη ἅπας (Herodotos, <i>Histories</i> 7.181.1).</p> <p><b>When</b> the ship was captured, he continued fighting <i>until</i> he was completely chopped to bits.</p>
ἔστε	<p><i>so long as, until</i></p> <p><b>Προμηθεύς:</b> ἀλλ' ἄτερ γνώμης τὸ πᾶν ἔπρασσον, ἔστε δὴ σφιν ἀντολὰς ἐγὼ ἄστρον ἔδειξα τάς τε δυσκρίτους δύσεις (Aiskhylos, <i>Prometheus Bound</i> 456-58).</p> <p><b>Prometheus:</b> Without judgment they did Everything, <i>until</i> I showed them the Complex risings and fallings of the stars.</p>
ἔστε ἂν	<p><i>so long as, until</i></p> <p><b>μήτηρ:</b> καὶ ἦν τὸ ἐνοίκιον αἰτώμεθα· Περίμεινον, φήσομεν, ἔστ' ἂν Λάχης ὁ Κολυττεὺς ἀποθάνῃ: ἀποδώσω γάρ σοι μετὰ τοὺς γάμους (Lucian, <i>Dialogues of Courtesans</i> 7.2).</p> <p><b>Mother:</b> If we are asked for the rent, we will say “Wait <i>until</i> Lakhes of Kolytteus dies. I’ll pay you after my wedding.”</p>
ἔως (ἥος)	<p><i>so long as, until</i></p> <p><b>Ὀδυσσεύς:</b> ἀλλ' ἀναχασσάμενος νῆχον πάλιν, ἥος ἐπῆλθον ἐς ποταμόν, τῇ δὴ μοι εἰσατο χῶρος ἄριστος, λεῖος πετράων, καὶ ἐπὶ σκέπας ἦν ἀνέμοιο (Homer, <i>Odyssey</i> 7.280-82).</p> <p><b>Odysseus:</b> But I swam back <i>until</i> I came upon A river, at a spot that seemed to me best, Free of rocks and sheltered from the wind.</p>
ἡνίκα	<p><i>at which time, when</i></p> <p><b>Μήδεια:</b> ἡμάρτανον τόθ' ἡνίκ' ἐξελίμπανον δόμους πατρώους, ἀνδρὸς Ἑλλήνος λόγοις πεισθεῖσ', ὃς ἡμῖν σὺν θεῷ τείσει δίκην (Euripides, <i>Medeia</i> 800-802).</p> <p><b>Medeia:</b> My mistake was <i>when</i> I left my family’s house and listened to the words of a Greek man, who with God’s help will pay his debt to me.</p>

<b>μέχρι</b>	<i>so long as, until</i> ταύτην δὲ ποιήσαντες ἄλλους ἐσεβίβαζον ἐς τὸ περιοικοδομημένον, <b>μέχρι οὗ</b> πάντας τούτῳ τῷ τρόπῳ ἐξηρίθμησαν (Herodotos, <i>Histories</i> 7.60). <i>Having made the wall they put others into the circle <b>until</b> they counted all in this way.</i>
<b>πρίν</b>	<i>before, until</i> αὐτὰρ Ὀδυσσεὺς Ἀλκινόου πρὸς δώματ' ἔε κλυτὰ· πολλὰ δέ οἱ κῆρ ῶρμαιν' ἱσταμένῳ, <b>πρίν</b> χάλκεον οὐδὸν ἰκέσθαι (Homer, <i>Odyssey</i> 7.81-82). <i>And Odysseus Went to the famed house of Alkinoos; his heart deep In thought, he paused <b>before</b> he reached the bronze threshold.</i> <b>Ὀδυσσεύς:</b> ὦ φίλοι, οὐ γάρ πω καταδυσόμεθ' ἀχνύμενοί περ εἰς Αἴδαο δόμους, <b>πρίν</b> μόρσιμον ἥμαρ ἐπέλθῃ (Homer, <i>Odyssey</i> 10.174-75). <b>Odysseus:</b> <i>Friends, though suffering we will not enter Hades' house <b>before</b> our assigned time comes.</i>
<b>ὁπότεν</b> (ὁπότε + ἄν)	<i>when, whenever</i> <b>Μυρτάλη:</b> ταῦτά με ἀποπνίγει, Δωρίων, μάλιστα <b>ὁπότεν</b> λέγῃς ὡς πολλὰ ἔδωκας καὶ πένης γεγένησαι δι' ἐμέ (Lucian, <i>Dialogues of Courtesans</i> ). <b>Myrtale:</b> <i>These things choke me, Dorion, especially <b>when</b> you say that you gave much and have become poor because of me.</i>
<b>ὁπότε</b>	<i>when, whenever</i> <b>Δωρίων:</b> κρόμμυα δὲ ἐκ Κύπρου καὶ σαπέρδας πέντε καὶ πέρκας τέτταρας, <b>ὁπότε</b> κατεπλεύσαμεν ἐκ Βοσπόρου, ἐκόμισά σοι (Lucian, <i>Dialogues of Courtesans</i> ). <b>Dorion:</b> <i>I brought you onions from Kypros and five fish and four perch <b>when</b> we sailed from the Bosphoros.</i> καὶ πιεῖν δὲ ὁπότε θελήσαιμι, ἦτουν τοῖς ὀφθαλμοῖς τὸν οἰνοχόον κινήσας (Lucian, <i>The Ass</i> 48). <i>And <b>when</b> I wished to drink, I asked with my eyes, nudging the wine-bearer.</i>
<b>ὅταν</b> (+ ἄν = ὅταν)	<i>when, whenever</i> <b>Διομήδης:</b> τῷ νῦν σοὶ μὲν ἐγὼ ξεῖνος φίλος Ἄργεϊ μέσσω εἰμί, σὺ δ' ἐν Λυκίῃ, <b>ὅτε</b> ἄν τῶν δῆμον ἴκωμαι (Homer, <i>Iliad</i> 6.224-25). <b>Diomedes:</b> <i>Now I am your guest-friend in Argos' center—as You are mine in Lykia—<b>when</b> I visit your people there.</i>

ὅτε	<p><i>when, after</i></p> <p>εὔρε δὲ Φαιήκων ἡγήτορας ἡδὲ μέδοντας  σπένδοντας δεπάεσσιν ἐϋσκόπῳ ἀργειφόντῃ,  ᾧ πυμάτῳ σπένδεσκον, <b>ὅτε</b> μνησαίατο κοίτου (Homer, <i>Odyssey</i> 7.136-38).</p> <p><i>He found the Phaiakian leaders and commanders  Offering libations from their cups to keen-eyed Hermes,  To whom they pour right <b>when</b> they are ready for bed.</i></p>
οὕνεκα	<p><i>on which account, because</i></p> <p>Ἕλενος: ‘Αἰνεΐα τε καὶ Ἕκτορ, ἐπεὶ πόνος ὕμμι μάλιστα  Τρώων καὶ Λυκίων ἐγκέκλιται, <b>οὕνεκ’</b> ἄριστοι  πᾶσαν ἐπ’ ἰθὺν ἔστε μάχεσθαί τε φρονέειν τε,  στῆτ’ αὐτοῦ, καὶ λαὸν ἐρυκάκετε πρὸ πυλάων (Homer, <i>Iliad</i> 6.77-80).</p> <p><b>Helenos:</b> <i>Aineias and Hektor, since of Trojans and Lykians  Upon you most of all rests our labor  Because in any endeavor you are best at warfare and counsel,  Stand here and keep our people in front of the gates.</i></p>
πρότερον ἢ	<p><i>before</i></p> <p>Ξέρξης ἐπεμψε κήρυκα ἐς Ἄργος <b>πρότερον ἢ</b> περ ὀρμῆσαι στρατεύεσθαι  ἐπὶ τὴν Ἑλλάδα (Herodotos, <i>Histories</i> 7.150).</p> <p><i>Xerxes sent a herald to Argos <b>before</b> he began his campaign against  Greece.</i></p>
ὥς	<p><i>when, after</i></p> <p>αὐτὰρ ὁ φορμίζων ἀνεβάλλετο καλὸν αἰεῖδεν 266  ἄμφ’ Ἄρεος φιλότῃτος εὐστεφάνου τ’ Ἀφροδίτης, 267  <b>ὥς</b> τὰ πρῶτα μίγησαν ἐν Ἥφαιστοιο δόμοισι 268  λάθρῃ (Homer, <i>Odyssey</i> 8.266-69).</p> <p><i>And with his lyre he began to sing beautifully  About the affair of Ares and well-garlanded Aphrodite  <b>When</b> first they coupled in Hephaistos’ house,  Secretly.</i></p>
ὥς τάχιστα	<p><i>as soon as</i></p> <p><b>ὥς</b> γὰρ δὴ <b>τάχιστα</b> ἐπώκειλαν τὴν νέα οἱ Ἀθηναῖοι, ἀποθορόντες κατὰ  Θεσσαλίην πορευόμενοι ἐκομίσθησαν ἐς Ἀθήνας (Herodotos, <i>Histories</i>  7.182).</p> <p><i>As <b>soon as</b> the Athenians ran their ship aground, they leapt off and made  their way through Thessaly to Athens.</i></p>

## Module 43 Practice Translating Temporal and Causal Clauses

Translate the sentences below, the first adapted from Strattis, an Athenian comic poet; the second unadapted from Babrius, author of a collection of fables; the third adapted from Epiktetos; the fourth unadapted from Epiktetos; and the fifth and sixth slightly adapted from Alkiphron. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

1. παραινέσαι δὲ ὑμῖν τι βούλομαι σοφόν· ὅταν φακῇν ἔψητε, μὴ ἐπιχεῖν μύρον (Strattis, fragment 47, *Phoinissai*, adapted).
2. ὁ θεὸς δ' ἐπιστὰς εἶπε “τῶν τροχῶν ἅπτου καὶ τοὺς βόας κέντριζε. τοῖς θεοῖς δ' εὖχου ὅταν τι ποιῇς καὶ αὐτός\*, ἢ μάτην εὕξη.” \*καὶ αὐτός = καὶ αὐτός (Babrius, 20 unadapted).
3. εἰδέναι χρή, ὅτι οὐ ῥάδιον δόγμα παραγενέσθαι ἀνθρώπῳ, ὅτε μὴ καθ' ἐκάστην ἡμέραν τὰ αὐτὰ καὶ λέγοι τις καὶ ἀκούοι καὶ ἅμα χρῶτο πρὸς τὸν βίον (Epiktetos, fragment 16 adapted).
4. ταράσσει τοὺς ἀνθρώπους οὐ τὰ πράγματα, ἀλλὰ τὰ περὶ τῶν πραγμάτων δόγματα· οἷον ὁ θάνατος οὐδὲν δεινόν, ἐπεὶ καὶ Σωκράτει ἂν ἐφαίνετο, ἀλλὰ τὸ δόγμα τὸ περὶ τοῦ θανάτου, διότι δεινόν, ἐκεῖνο τὸ δεινόν ἐστίν (Epiktetos, unadapted).
5. **Φοιβιανὴ Ἀνικήτω**  
ὠδίνουσά με ἀρτίως ἦκειν ὡς ἑαυτὴν ἢ τοῦ γείτονος μετέπεμψε γυνή. καὶ δῆτα ἐπεὶ ἦειν, ἀραμένη τὰ πρὸς τὴν τέχνην, σὺ δὲ ἐξαπίνης ἐπιστὰς ἐπειρῶ, τὴν δέρην ἀνακλάσας, κύσαι. οὐ παύση, τρικώρωνον καὶ ταλάντατον γερόντιον, πειρῶν τὰς ἐφ' ἡλικίας ἀνθούσας ἡμᾶς ὡς τις ἄρτι νεάζειν ἀρχόμενος; οὐχὶ τῶν κατ' ἀγρὸν πόνων ἀφείθης ἀεργὸς τὴν ἀηδίαν πορισάμενος; οὐ τοῦ ὀπτανίου καὶ τῆς ἐσχάρας ὡς ἀδύνατος ὢν ἐξεώσθης; πῶς οὖν τακερὸν βλέπεις βλέμμα καὶ ἀναπνέεις; παῦε, κέρκεψ ἄθλιε, καὶ τρέπου κατὰ σεαυτόν, ὦ πρέσβυ, μὴ σε λαβοῦσα κακὸν τι ἐργάσωμαι (Alkiphron, *Letters of Farmers* 7 adapted).

## 6. Φιλομάγειρος Πινακοσπογγίσω

οἷα βουλεύονται καὶ διανοοῦνται αἱ θεοὶς ἐχθραὶ Λαιστρυγόνες αὐταί. τῇ κεκτημένη συμπράττουσι. καὶ οἶδε τούτων οὐδὲν ὁ Φαιδρίας. μηνὶ πέμπτῳ μετὰ τοὺς γάμους τέτοκεν αὐτῷ τὸ γύναιον παιδίον ἄρσεν· τοῦτο μετὰ τῶν σπαργάνων περιδέραιά τινα καὶ γνωρίσματα περιθεῖσαι, ἔδοσαν Ἀσφαλίῳ τῷ συργάστρῳ κομίζειν ἐπὶ τὰς ἀκρωρείας τῆς Πάρνηθος. ἡμᾶς δὲ τέως μὲν ἀνάγκη κρύπτειν τὸ κακόν. καὶ πρὸς τὸ παρὸν σιγῶν. ἡ σιγὴ δὲ ἐστὶ τοῦ θυμοῦ τροφή· ἐπειδὴν δέ τι καὶ ἂν βραχὺ λυπήσωσι, κόλακα καὶ παράσιτον ἐξονειδίζουσιν καὶ τὰς ἄλλας ὥς εἰώθασιν ὕβρεις ἐπιφέρουσαι, εἴσεται τὸ γεγονός ὁ Φαιδρίας (Alkiphron, *Letters of Parasites* 27 adapted).

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

\*αἶρω, ἄρῳ, ἤρα *take up, raise; lift up*

ἀνακλάω *bend back*

ἀναπνέω *breathe again, take breath, sigh*

ἀνθέω *blossom, bloom*

ἄπτω *fasten or bind to; (middle) fasten oneself to, grasp, touch + gen.*

ἄρτιως (ἄρτι) *just now, recently*

\*ἀφεΐθης < ἀφίημι *send forth, discharge; let go, call off; neglect, fail; suffer, permit + inf. αφῆκε τὸ πλοῖον φέρεσθαι he allowed the boat to be carried away*

\*βλέπω *see, look at*

δῆτα *then*

διανοέομαι *intend, be minded to + inf.; think, suppose; be disposed*

\*κομίζω *take care of; take, carry, convey; carry away; bring; (mid.) acquire; (pass.) come or go back, return*

κρύπτω *hide, cover, conceal*

κυνέω *kiss*

\*κεκτημένη < κτάομαι *acquire, get; (perfect) have, hold*

λυπέω *give pain to, pain, distress, grieve, vex, annoy*

μάτην *in vain, idly, fruitlessly*

μεταπέμπω *send after, send for*

νεάζω *be young*

παραγίγνομαι *be present, be with + dat.*

παραινέω *exhort, advise + dat. of person + inf.*

εἴσεται < οἶδα

εἴωθα *be accustomed*

ἐξαπίνης *suddenly*

ἐξονειδίζω *cast in one's teeth, reproach*  
ἐξέωσθης < ἐξωθέω  
*thrust out, force out, wrench out*

ἐπιφέρω *bring, put*

ἐπιχέω *pour, pour over*

\*ἐργάζομαι (augments εἰ and ἦ)  
*be busy, work at; make; do 'x' in acc. to 'y' in acc.*

\*εὐχομαι *pray, boast*

ἐφίστημι (trans.) *set upon or in charge of; stop; (intrans.) stand against, near + dat.*

\*ἐχθρός, ἐχθρά, ἐχθρόν *hated, hostile, inimical + gen. or dat.; (n.) enemy*

ἔψω *boil, seethe*

ἦεν < εἰμί

κεντρίζω *prick, goad, whip*

\*παύω *make to end, stop; (middle and passive) rest or cease from + gen.*

\*πειράω *make trial of + gen.; try + inf.; make an advance on*

περιτίθημι *place or put round, put on*

πορίζω *provide, offer*

σιγᾶω *be silent; (transitive) keep secret*

συμπράσσω *join, help in doing*

ταράσσω *stir, stir up, trouble*

\*τέτοκεν < τίκτω *sire, give birth to, bear, produce*

τέως *so long, meanwhile, the while*

\*τρέπω (τρέπω) *turn, rout*

χρῶτο = χράοιτο < χράομαι

ώδίνω *have the pains of childbirth*

## Adjectives, Conjunction, and Nouns

ἄγρός, -οῦ ὁ *field*

\*ἄδύνατος, ἀδύνατον *impossible, weak, unable*

ἄεργός, -όν *not working, idle*

Λαιστρυγόνες, -ων οἱ

*Laistrygonians, giant Cannibals (Odyssey)*

μύρον, -ου τό *sweet oil, unguent, perfume*

ὀπτάνιον, -ου τό *a place for roasting, a kitchen*

ἀηδία, -ας ἡ unpleasantness, nauseousness	παιδίον, -ον τό child
ἄθλιος, -ᾶ, -ον pathetic, miserable, wretched	παράσιτος, -ον ὁ one who eats at the table of another and repays him with flattery and buffoonery, parasite
ἀκρόρεια, -ᾶς ἡ mountain ridge, peak	Πάρνης, Πάρνηθος ἡ Mt. Parnes
ἄρσην, ἄρσεν male	περιδέραιον, -ου τό necklace
Ἀσφαλίων, -ωνος ὁ Asphalion, a day-laborer	*πόνος, πόνου ὁ hard work, toil, suffering
βλέμμα, -ατος τό look, glance	*πρέσβυς, πρέσβεος (-εως) ὁ old man, elder; ambassador, envoy
*βοῦς, βοός ἡ, ὁ bull, ox, cow	*ῥάδιος, ῥαδιά, ῥάδιον easy
*βραχύς, βραχεῖα, βραχύ brief, short, small	σιγή, -ῆς ἡ silence
γάμος, -ου ὁ wedding, wedding feast; marriage	*σοφός, σοφή, σοφόν wise, skilled
γείτων, -ονος ὁ, ἡ neighbor	σπάργανον, -ου τό band for swathing infants, (pl.) swaddling clothes
γερόντιον, -ου τό little old man	σύργαστρος, -ου ὁ trailing the belly, as a snake, a day-laborer
γνώρισμα, -ατος τό mark, token, token-trinket	Σωκράτης, -εος (-ους) ὁ Socrates, the philosopher
γύναιον, -ου τό little old woman	τᾶκερός, -ᾶ, -όν melting in the mouth, tender
δέρη, -ης ἡ neck, throat	ταλάντατος, -η, -ον most wretched
διότι because	τρικόρωνος, -ον thrice a crow's age
δόγμα, -ατος τό opinion, belief, notion, thought, judgment	τροφή, -ῆς ἡ food, nourishment
ἐσχάρα, -ας ἡ hearth, fire-place	τροχός, -οῦ ὁ wheel
ἡλικία, -ας ἡ time of life, age	ὑβρις, -ιος (-ηος, -εως) ἡ violence, outrage, insult, excessive act, hybris
*θυμός, θυμοῦ ὁ soul, spirit; courage, anger, passion, heart; will, desire	Φαιδρίας, -οῦ ὁ Phaidrias, husband of the mistress (ἡ κεκτημένη)

κέρκεψ ὁ *dwarf*φακῆ (φακέα), -ῆς ἡ *dish of lentils, lentil-soup*κόλαξ, -ἄκος ὁ *flatterer, fawner, parasite*

## Module 43 Practice Translating

Translate the sentences below, which have been adapted slightly from Lucian's *True Story* (Ἀληθῆ Διηγήματα 1.33-34). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

σπουδῇ οὖν βαδίζοντες ἐφιστάμεθα πρεσβύτῃ καὶ νεανίσκῳ, μάλα προθύμως πρασιάν τινα ἐργαζομένοις καὶ ὕδωρ ἀπὸ τῆς πηγῆς ἐπ' αὐτὴν διοχετεύουσιν. ἡσθέντες οὖν ἅμα καὶ φοβηθέντες, ἔστημεν. καὶ ἐκεῖνοι δέ, τὸ αὐτὸ ἡμῖν—ὡς τὸ εἰκός—παθόντες, ἄναυδοι παρειστήκεσαν. χρόνῳ δέ οὐ πολλῷ ὁ πρεσβύτης ἔφη, Τίνες ὑμεῖς ἄρα ἐστέ, ὦ ξένοι; πότερον τῶν ἐναλίων δαιμόνων ἐστέ ἢ ἄνθρωποι δυστυχεῖς, ἡμῖν παραπλήσιοι; καὶ γὰρ ἡμεῖς, ἄνθρωποι ὄντες καὶ ἐν γῇ τραφέντες, νῦν θαλάττιοι γεγόνμεν. καὶ συννηχόμεθα τῷ περιέχοντι τούτῳ θηρίῳ, οὐδ' ὁ πάσχομεν ἀκριβῶς εἰδότες· τεθνάναι μὲν γὰρ εἰκάζομεν, ζῆν δὲ πιστεύομεν. πρὸς ταῦτα ἐγὼ εἶπον· Καὶ ἡμεῖς τοὶ ἄνθρωποι, νεήλυδες μὲν, ὦ πάτερ, αὐτῷ σκάφει πρῶην καταποθέντες. προήλθομεν δὲ νῦν βουλόμενοι μαθεῖν τὰ ἐν τῇ ὕλῃ ὡς ἔχει· πολλὴ γὰρ τις καὶ λάσιος ἐφαίνετο. δαίμων δέ τις, ὡς ἔοικεν, ἡμᾶς ἤγαγεν σέ τε ὁπομένους καὶ εἰσομένους ὅτι μὴ μόνοι ἐν τῷδε καθεύργμεθα τῷ θηρίῳ· ἀλλὰ φράσον γε ἡμῖν τὴν σαυτοῦ τύχην, ὅστις τε ὦν καὶ ὅπως δεῦρο εἰσῆλθες. ὁ δὲ οὐ πρότερον ἔφη ἐρεῖν οὐδὲ πεύσεσθαι παρ' ἡμῶν, πρὶν ξενίων τῶν παρόντων μεταδοῦναι. καὶ λαβὼν ἡμᾶς ἤγεν ἐπὶ τὴν οἰκίαν—ἐπεποίητο δὲ αὐτάρκη καὶ στιβάδας ἐνικοδόμητο καὶ τὰ ἄλλα ἐξήρτιστο—παραθεις δὲ ἡμῖν λάχανά τε καὶ ἀκρόδρυα καὶ ἰχθῦς, ἔτι δὲ καὶ οἶνον ἐγχέας, ἐπειδὴ ἱκανῶς ἐκορέσθημεν, ἐπυνθάνετο ἃ ἐπεπόνθεμεν· κἀγὼ πάντα ἐξῆς διηγησάμην, τὸν τε χειμῶνα καὶ τὰ ἐν τῇ νήσῳ καὶ τὸν ἐν τῷ ἀέρι πλόον, καὶ τὸν πόλεμον, καὶ τὰ ἄλλα μέχρι τῆς εἰς τὸ κῆτος καταδύσεως.

ὁ δὲ ὑπερθαυμάσας καὶ αὐτὸς ἐν μέρει τὰ καθ' ἑαυτὸν διεξῆλει λέγων· τὸ μὲν γένος εἰμί, ὦ ξένοι, Κύπριος. ὀρμηθεὶς δὲ κατ' ἐμπορίαν ἀπὸ τῆς πατρίδος μετὰ παιδός, ὃν ὀρᾶτε, καὶ ἄλλων πολλῶν οἰκετῶν, ἔπλεον εἰς Ἰταλίαν, ποικίλον φόρτον κομίζων ἐπὶ νεῶς μεγάλης, ἣν ἐπὶ στόματι τοῦ κήτους διαλελυμένην ἴσως ἐωράκατε. μέχρι μὲν οὖν Σικελίας εὐτυχῶς διεπλεύσαμεν. ἐκεῖθεν δὲ ἀρπασθέντες ἀνέμῳ σφοδρῷ, τριταῖοι ἐς τὸν ὠκεανὸν ἀπηνέχθημεν. ἔνθα τῷ κήτει περιτυχόντες καὶ αὐτάνδροι καταποθέντες, δύο ἡμεῖς μόνοι, τῶν ἄλλων ἀποθανόντων, ἐσώθημεν. θάψαντες δὲ τοὺς ἐταίρους καὶ ναὸν τῷ Ποσειδῶνι δειμάμενοι, τοῦτον τὸν βίον ζῶμεν, λάχανα μὲν κηπεύοντες, ἰχθῦς δὲ σιτούμενοι καὶ ἀκρόδρυα.



## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

**ἀκριβῶς** *exactly, precisely*

**ἀπηνέχθημεν** *see (ἀπό) φέρω*

**ἀρπάζω** *snatch away, carry off; seize*

**βαδίζω** *walk, go*

**δαιμάμενοι < δέμω** *build*

**δεῦρο** *here, over here*

**διαλύω** *loose one from another, part asunder, undo*

**διαπλέω** *sail across*

**διέξιμι** *go through, tell in detail*

**διηγέομαι** *explain, relate, go through*

**διοχετεύω** *water, furnish with channels*

**ἐγγέας < ἐγγέω** *pour in*

**εἰδότες < οἶδα**

**εἰκάζω** *represent (by an image or likeness), portray; liken, compare; infer; (pass.) be like, resemble*

**εἰσῆλθες** *see (εἰς) ἔρχομαι*

**εἰσομένους < οἶδα**

**ἐκεῖθεν** *from there*

**\*ἐνθα** *there, where; then, when*

**ἱκανῶς** *sufficiently*

**ἴσως** *equally; perhaps*

**καθείργω** *drive into, shut in*

**καταποθέντες < καταπίνω** *swallow*

**κηπεύω** *rear in a garden, cultivate, grow*

**\*κομίζω** *take care of; take, carry, convey; carry away; bring; (mid.) acquire; (pass.) come or go back, return*

**κορέννυμι** *sate, satiate, satisfy*

**λαβών < λαμβάνω**

**\*μάλα** *very*

**μεταδίδωμι** *give part or share + gen.*

**ὀρμάω** *set in motion; start off, go; rush; (mid., pass.) rush, be eager, begin + inf.*

**παρατίθημι** *place beside; serve*

**παρίστημι** *make to stand; stand by, beside, near*

**περιέχω** *encompass, embrace, surround*

**περιτυγχάνω** *fall in or meet with + dat.*

**πεύσεσθαι < πυνθάνομαι** *learn, learn by hearsay or inquiry; inquire about; hear*

**πιστεύω** *trust, put faith in, rely on + dat.; believe or feel confident that + inf.*

**\*πλέω (πλώω)** *sail*

ἐνοικοδομέω <i>build in</i>	προήλθομεν <i>see ἔρχομαι</i>
ἐξαρτίζω <i>complete, finish; equip, furnish</i>	προθύμως <i>eagerly</i>
ἐξῆς <i>one after another, in order, in a row</i>	πρόην <i>lately, recently</i>
*ἔοικα (perf. with pres. sense) <i>be like, look like + dat.; be likely, seem probable</i>	σιτέομαι <i>take food, eat</i>
*ἐργάζομαι <i>be busy, work at; make; perform; do 'x' in acc. to 'y' in acc.</i>	συννήχομαι <i>swim with</i>
ἐρεῖν < λέγω	*σώζω <i>save, keep</i>
εὐτυχῶς <i>with good fortune</i>	*τραφέντες < τρέφω <i>bring up, rear; nourish; thicken; cause to grow</i>
ἐπίστημι (trans.) <i>set upon or in charge of; stop; (intrans.) stand against, near + dat.</i>	ὑπερθαυμάζω <i>wonder exceedingly</i>
ἐωράκατε < ὁράω	*φοβέω <i>fear, be afraid</i>
ἡσθέντες < ἡδομαι (aorist ἡσθην) <i>enjoy, take pleasure + dat. or + part.</i>	*φράζω <i>tell, show; advise; (mid. and pass.) suppose, believe</i>
θάπτω <i>bury</i>	

## Adjectives and Nouns and Pronouns

ἄηρ, ἄερος ὁ, ἡ <i>mist, haze; air, breeze</i>	ξένος (ξεῖνος), -η, -ον <i>foreign, strange; (n.) guest-friend, host, stranger</i>
ἄκρόδρυα, -ων τά <i>fruits, fruit trees</i>	*οικία, -ᾶς ἡ <i>house</i>
ἄναυδος, -ον <i>speechless, silent</i>	οἰκέτης, -ον ὁ <i>household slave</i>
ἄνεμος [ἄ], -ον ὁ <i>wind</i>	οἶνος, -ον ὁ <i>wine</i>
αὐτάνδρος, -ον <i>together with the men, men and all</i>	παραπλήσιος, -α, -ον (-ος, -ον) <i>coming near, nearly resembling + dat.; of numbers, nearly equal + dat.</i>

αὐτάρκης, ες <i>sufficient, independent</i>	*πατρίς, -ίδος ἡ <i>fatherland</i>
*δαίμων, -ονος ὁ ἡ <i>spirit, god, demon</i>	πηγή, -ῆς ἡ <i>running water, stream; spring, well</i>
δυστυχής, -ες <i>unlucky, unfortunate</i>	πλόος, -ου ὁ <i>sailing, voyage</i>
*εἰκός, εἰκότος τό (adj.) <i>likely, reasonable; (n.) likelihood, probability</i>	ποικίλος [ῖ], -η, -ον <i>many-coloured, spotted; wily</i>
ἐμπορία, -ας ἡ <i>commerce, trade, traffic</i>	πρασιά, -ᾶς ἡ <i>garden-plot</i>
ἐνάλιος, -ᾶ, -ον <i>in, on, of the sea</i>	πρεσβύτες, -ητος ὁ <i>old man</i>
*ἐταῖρος, -ου ὁ <i>companion, comrade</i>	Σικελία, -ας ἡ <i>Sikelia (Sicily)</i>
θαλάσσιος, -ᾶ, -ον (-ος, -ον) <i>of, in, on, from the sea</i>	σκάφος, σκάφεος (-ονος) τό <i>hull of a ship, ship, boat</i>
θηρίον, -ον τό <i>wild animal, beast</i>	σπουδή, -ῆς ἡ <i>haste, speed; trouble, effort</i>
Ἰταλία, -ας ἡ <i>Italy</i>	στῖβας, -άδος ἡ <i>bed of straw, rushes, leaves</i>
ἰχθύς, -ύος ὁ (ἰχθῦς = nom. or acc.) <i>fish</i>	στόμα, -ατος τό <i>mouth</i>
κατάδυσις, -ιος (-ηος, -εως) ἡ <i>dipping, setting, descent; hole</i>	σφοδρός, -ά, -όν <i>violent, excessive</i>
κῆτος, -εος (-ονος) τό <i>sea-monster, huge fish; whale</i>	τρίτατος, -ᾶ, -ον <i>on the third day</i>
Κύπριος, -ᾶ, -ον <i>of Kypros (Cyprus)</i>	*τύχη, -ης ἡ <i>fortune, luck; fate, necessity</i>
λάσιος [ᾶ], -α, -ον (-ος, -ον) <i>hairy, rough, shaggy; bushy, overgrown</i>	*ὔδωρ, ὕδατος τό <i>water</i>
λάχανον [ᾶ] -ου τό <i>herb, vegetables</i>	ὕλη, -ης ἡ <i>forest, woodland; material</i>
νεανίσκος, -ου ὁ <i>young man</i>	φόρτος, -ου ὁ <i>load, freight, cargo</i>
νέηλῦς, -ῦδος ὁ, ἡ <i>newcomer</i>	χειμών, -ῶνος ὁ <i>winter; storm</i>
*νῆσος, -ου ἡ <i>island</i>	ὠκεανός, -οῦ ὁ <i>ocean</i>
ξένιος (ξεῖνιος), -α, -ον <i>belonging to friendship and hospitality, hospitable</i>	

## Module 43 Practice Parsing Greek Sentences

Parse each word of the below sentences.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

ὁ δὲ ὑπερθαυμάσας καὶ αὐτὸς ἐν μέρει τὰ καθ' ἑαυτὸν διεξήκει λέγων· τὸ μὲν γένος εἰμί, ὧ ξένοι, Κύπριος.

θάψαντες δὲ τοὺς ἐταίρους καὶ ναὸν τῷ Ποσειδῶνι δειμάμενοι, τοῦτον τὸν βίον ζῶμεν, λάχανα μὲν κηπεύοντες, ἰχθῦς δὲ σιτούμενοι καὶ ἀκρόδρνα.

Check your answers with those in the **Answer Key**.

## Module 43 Top 251–550 Vocabulary to be Memorized

### Verbs

ἀναγκάζω, ἀναγκάσω, ἠνάγκασα, ἠνάγκακα, ἠνάγκασμαι, ἠναγκάσθην *force, compel, constrain*

βοηθέω, βοηθήσω, ἐβοήθησα, βεβοήθηκα, βεβοήθημαι, ----- *assist, help + dat.; come to the rescue*

κομίζω, κομιέω, ἐκόμισα, κεκόμικα, κεκόμισμαι, ἐκομίσθην *take care of; take, carry, convey; carry away; bring; (mid.) acquire; (pass.) come or go back, return*

κτάομαι, κτήσομαι, ἐκτησάμην, -----, κέκτημαι, ἐκτήθην *acquire, get; (perfect) have, hold*

παρασκευάζω, παρασκευάσω, παρεσκεύασα, παρεσκεύακα, παρεσκεύασμαι, ----- *prepare, provide, procure*

χαίρω, χαιρήσω, -----, κεχάρηκα, κεχάρημαι or κεχαρμαι, ἐχάρην *rejoice or take pleasure in, enjoy + dat. or participle; be unpunished, be safe and sound; hail or farewell*

## Adjective and Nouns

Ἀργεῖος, Ἀργεῖα, Ἀργεῖον *Argive, from Argos; Greek*

μέγεθος (μέγαθος), -εος (-ους) τό *greatness, magnitude, size, height, stature*

οἰκία, οἰκίας ἡ *house*

τέκνον, τέκνου τό *child*

### Module 43 Reading Morphologically by James Patterson

#### Two Behaviors of Ϝ and σ

In certain environments, Ϝ and σ drop. Knowing where they originally were helps in identifying bases and markers.

(1) When intervocalic (that is, between two vowels), Ϝ always drops and σ usually drops:

βασιλέϜ/Ν > βασιλέϝα > βασιλέα	<i>king</i> (accusative singular)
ἀληθέσ/Ν > ἀληθέσα > ἀληθέα (Ionic) or ἀληθῆ (Attic)	<i>true</i> (accusative singular)
γένεσ/ος > γένεος (Ionic) or γένους (Attic)	<i>of a family</i> (genitive singular)

However, when the droppage of σ would problematically obscure a word's form, like in the sigmatic aorist, the dative plural, and elsewhere, speakers retained it. In other words, where σ does not drop between two vowels, it is important.

(2) When beginning a word, Ϝ always drops and σ usually drops:

ϝέργον > ἔργον *work* (English “work” shares the same P.I.E. root)

ϝοῖνον > οἶνον *wine* (English “wine” shares the same P.I.E. root)

Remember that Ϝ is a letter that represents the sound /w/. The letter Ϝ is found in archaic inscriptions. The sound /w/ is often still heard in Homeric, even if there is no longer a letter to write it.

In this environment, Ϝ sometimes becomes a rough breathing:

ϝύδωρ > ὕδωρ *water* (English “water” shares the same P.I.E. root)

In this environment, σ often becomes a rough breathing:

σέπομαι > ἔπομαι      *I follow* (English “second” and Latin *secundus* share the same P.I.E. root \*sek<sup>w</sup>)

συπέρ > ὑπέρ      *above* (Latin *super* shares the same P.I.E. root)

σὺπό > ὑπό	<i>below</i> (Latin <i>sub</i> shares the same P.I.E. root)
σφιδύς > ἡδύς	<i>sweet, pleasant</i> (English “sweet” (O.E. <i>swēte</i> ) and Latin <i>suavis</i> share the same P.I.E. root)
σλαβ / > λαβ /	<i>take</i> (from an original P.I.E. root *sleg <sup>w</sup> )
σραδίως > ῥαδίως	<i>easily</i> (base initial ῥ- /hr/ is the result of σρ- /sr/)

## Module 43 A Synopsis of the Verb

Much of the information in *Greek II: A 21<sup>st</sup>-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb.

Consider the below synopsis of **κωλύω, κωλύσω, ἐκώλῳσα, κεκώλῳκα, κεκώλῳμαι, ἐκωλύθην** *hinder, prevent; prevent* ‘x’ in acc. from ‘y’ in the gen. The finite forms are all in the third-person plural. The participles give you the information you need to produce the correct forms for the cases.

	Active	Middle	Passive
<b>Present Ind.</b>	κωλύουσι(v)	κωλύονται	κωλύονται
<b>Imperfect Ind.</b>	ἐκώλυον	ἐκωλύοντο	ἐκωλύοντο
<b>Future Ind.</b>	κωλύσουσι(v)	κωλύσονται	κωλυθήσονται
<b>Aorist Ind.</b>	ἐκώλυσαν	ἐκωλύσαντο	ἐκωλύθησαν
<b>Perfect Ind.</b>	κεκώλυκαν	κεκώλυνται	κεκώλυνται
<b>Pluperf. Ind.</b>	ἐκεκώλυκεσαν	ἐκεκώλυντο	ἐκεκώλυντο
<b>Present Imper.</b>	κωλύνοντων	κωλυέσθων	κωλυέσθων
<b>Aorist Imper.</b>	κυωλυσάντων	κωλυσάσθων	κωλυθέντων
<b>Present Subj.</b>	κωλύωσι(v)	κωλύωνται	κωλύωνται
<b>Aorist Subj.</b>	κωλύσωσι(v)	κωλύσωνται	κωλυθῶσι(v)
<b>Present Opt.</b>	κωλύοιεν	κωλύοιντο	κωλύοιντο
<b>Future Opt.</b>	κωλυσοιεν	κωλύσοιντο	κωλυθήσοιντο
<b>Aorist Opt.</b>	κωλύσαιεν, -ειαν	κωλύσαιντο	κωλυθεῖεν, -εισαν

<b>Present Inf.</b>	κωλύειν	κωλύεσθαι	κωλύεσθαι
<b>Future Inf.</b>	κωλύσειν	κωλύσεσθαι	κωλυθήσεσθαι
<b>Aorist Inf.</b>	κωλῦσαι	κωλύασθαι	κωλυθῆναι
<b>Perfect Inf.</b>	κεκωλυκέναι	κεκωλῦσθαι	κεκωλῦσθαι
<b>Present Part.</b>	κωλύων, -οντος κωλύουσα, -ούσης κωλῦον, -οντος	κωλυόμενος, -η, -ον	κωλυόμενος, -η, -ον
<b>Future Part.</b>	κωλύσων, -οντος  κωλύσουσα, -ούσης κωλῦσον, -οντος	κωλυσόμενος, -η, -ον	κωλυθησόμενος, -η, -ον
<b>Aorist Part.</b>	κωλύσας, -άντος κωλύσουσα, -ούσης κωλῦσαν, -άντος	κωλυσάμενος, -η, -ον  κωλυθέν, -έντος	κωλυθείς, -έντος κωλυθεῖσα, -είσης
<b>Perfect Part.</b>	κεκωλυκώς, -ότος κεκωλυκυῖα, -υῖας κεκωλυκός, -ότος	κεκωλυμένος, -η, -ον	κεκωλυμένος, -η, -ον





## Module 44

# Verbs of Judgment, Necessity, Obligation, and Seeming

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### Module 44 Summary

In this module you will learn how to read and translate verbs of judgment, necessity, obligation, and seeming.

### Judgment, Necessity, Obligation, and Seeming

When you wish to express what can, may, must, ought, seems, or should be done, you have a variety of options in English. Consider these examples:

We **have** to have tubs full.<sup>1</sup>

As we **must** swim for it, we **can** take no other clothes.

Some of these things **had** to be, the rest were merely show.

It **may** need no words to communicate it.

They **ought** to have been mediators and guides.

It **should** be boiled first in a little water.

Habit **may be** the explanation of why we **seem** to forget things so quickly.

Take note of the different ways you can express cans, haves, mights, musts, needs, oughts, seems, and shoulds. These are referred to as modal verbs. Common ones

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1 Note that **have** when used as a helping verb has a vocalized **v**, and when used as a verb of obligation has an unvocalized **v** that is pronounced just like **f**.

are **can, could, had better, have to, may, might, must, ought, seem, shall, should, will (will be), would.**<sup>2</sup>

### Verbs of Judgment, Necessity, Obligation and Seeming

To express ideas involving judgment, necessity, obligation, and seeming, you also have a variety of options in Greek. This module focuses on three commonly occurring verbs—**δεῖ**, **χρή**, and **δοκέω**—and on verbal adjectives (or gerundives), which are formed from a verb's sixth principal part.

#### Stems and Endings of δεῖ

Verb Form	Identification	English Equivalent
δεῖ	3 <sup>rd</sup> sing. present indicative active	<i>it is necessary</i>
ἔδει	3 <sup>rd</sup> sing. imperfect indicative active	<i>it was necessary</i>
δεήσει	3 <sup>rd</sup> sing. future indicative active	<i>it will be necessary</i>
ἐδέησε (ν)	3 <sup>rd</sup> sing. aorist indicative active	<i>it was necessary</i>
δέη	3 <sup>rd</sup> sing. present subjunctive active	needs a context
δέοι	3 <sup>rd</sup> sing. present optative active	needs a context
δεῖν	----- present infinitive active	<i>to be necessary</i>
δέον	----- present participle active	<i>it being necessary</i>

#### Stems and Endings of χρή

χρή	3 <sup>rd</sup> sing. present indicative active	<i>it is necessary</i>
χρῆν, ἐχρῆν (χρή + ῖν)	3 <sup>rd</sup> sing. imperfect indicative active	<i>it was necessary</i>
χρήσται (χρή + ἔσται)	3 <sup>rd</sup> sing. future indicative active	<i>it will be necessary</i>

2 F. R. Palmer (*Mood and Modality* p.1) defines modals by the technical term **irrealis**: “the irrealis portrays situations as purely within the realm of thought, knowable only through imagination.”

## Stems and Endings of δοκέω

**δοκέω** is a contract verb whose stem ends in epsilon. If you need a review of its conjugation, see Part I of the 21<sup>st</sup>-Century series.

## Stems and Endings of Verbal Adjectives

Like participles, verbal adjectives (or gerundives) are formed by adding the suffix **-τέος, τέᾱ, -τέον** to a verb's stem. The stem is obtained from principal part six minus the past indicative augment, the ending **-ην**, and the consonant **θ** when it directly precedes **-ην** as in these examples:

Principal Part I	Principal Part VI	Verbal Adjective
λύω	ἐλύθην	λυτέος, λυτέᾱ, λυτέον
δίδωμι	ἐδόθην	δοτέος, δοτέᾱ, δοτέον
ποιέω	ἐποιήθην	ποιητέος, ποιητέᾱ, ποιητέον

When the stem ends in the consonants **φ** or **χ**, they lose their aspiration, becoming **π** or **κ** in the presence of the **-τ-** of the suffix **-τέος, τέᾱ, -τέον**:

Principal Part I	Principal Part VI	Verbal Adjective
ἄρχω	ἤρχθην	ἀρκτέος, ἀρκτέᾱ, ἀρκτέον
γράφω	ἐγράφη	γραπτέος, γραπτέᾱ, γραπτέον
πράττω	ἐπράχθην	πρακτέος, πρακτέᾱ, πρακτέον

## The Impersonal and Personal of δεῖ, χρή, δοκέω, and Verbal Adjectives

**δεῖ** and **χρή** are referred to as impersonal verbs because their third-person subject is **it**, though you can often understand the infinitive as the subject. As you read through the examples and practice reading and translating them, consider both options—the impersonal **it** as subject and the **infinitive** as subject. You may find, like me, that providing **it** as the subject assists your understanding of the passage's meaning and provides a more accurate understanding of the syntax. **δοκέω** can be used personally or impersonally. **Verbal adjectives** may be used personally or impersonally.

## Translating δεῖ, χρή, δοκέω, and Verbal Adjectives

Read and translate the below carefully, noting the constructions used in each. Examples come from Euripides, Herodotos, Homer, and Lucian.

### δεῖ

**δεῖ** + a person in the genitive, dative, or accusative case + infinitive

1. τότε δὴ δεῖ φράδμονος **ἀνδρός**  
φράσασθαι ξύλινόν τε λόχον κήρυκά τ' ἐρυθρόν (Herodotos, *Histories* 3.57.4)

*Then a shrewd **man** **must***

*Point out a wooden ambush and a red herald.*

2. ἐν **δεῖ** μόνον **μοι** τοὺς θεοὺς ἔχειν, ὅσοι  
δίκην σέβονται (Euripides, *Suppliants* 594-95).

***There is a need for me** to have one thing alone, gods, as  
many as honor justice.*

3. οὐκ ἂν δύναιο πάντ' ἔχειν ἢ μὴ **σε δεῖ** [ἔχειν] (Euripides, *Alkestis* 63).  
*You may not have everything which **it is not necessary** for you [to have].*

4. οὐκ **ἔδει** γὰρ συνεπιψεύδεσθαί σοι **ὁρῶντα** [**ἐμέ**]  
τὴν αἰτίαν τῆς ἀλαζονείας (Lucian, *Dialogue of the Courtesans* 13.5);

***Wasn't it necessary** to lie along with you, once  
**I saw** the reason for the deception?*

**δεῖ** + a person in need in the dative + genitive

5. **σοι** τε γὰρ παίδων τί **δεῖ** (Euripides, *Medeia* 565);  
*Why do **you** **need** children?*

**δεῖ** + a person in need in the accusative + genitive

6. ἀλλὰ δεῖ **με** δὴ καινῶν λόγων (Euripides, *Hippolytos* 688);  
*But **I am in need** of a new plan.*

**δεῖ** + genitive

7. δοκεῖ· τί γὰρ **δεῖ** συμποτῶν ἄλλων, Κύκλωψ (Euripides, *Kyklops* 540);  
*It does. Why then **is there a need** of other drinkers, Kyklops?*

Note that the brackets [ ] indicate words that are not present in the original text.

Most commonly occurring is the construction found in examples three and four, where a person in the accusative is to perform as a necessity the action of the infinitive.

## χρή

χρή + accusative subject + infinitive

8. ἀλλὰ **χρή** τὸν μὲν καταθάπτειν ὅς κε θάνησι  
νηλέα θυμὸν ἔχοντας [ἡμᾶς], ἐπ' ἡματι δακρύσαντας (Homer, *Iliad* 19.228-29).

*but we **must** bury anyone who dies  
with a hard heart, shedding tears for only a day.*

χρή + a person in need in the accusative + a thing in the genitive

9. ἀφραΐνεις, Μενέλαε διοτρεφές, οὐδέ τί **σε** **χρή**  
ταύτης ἀφροσύνης (Homer, *Iliad* 7.109-10).

*You are a fool, Menelaos, loved by Zeus, **you have**  
**No need** at all of this foolishness.*

## δοκέω

δοκέω (impersonal) + dative indirect object + (accusative subject) + infinitive

10. εἰ **θεοῖσι** δὴ **δοκεῖ** τάδε  
πράσσειν (ἔμ'), οὗτοι σοί γ' ἀπόλλυται χάρις (Euripides, *Herakles* 437-38).

*If it **does seem best** to the gods (for me)  
To do these things, our gratitude toward you remains alive*

δοκέω (personal) + dative indirect object + infinitive

11. καὶ μὴν ὄρᾶν **μοι** δύο μὲν ἡλίους **δοκῶ**,  
δισσὰς δὲ Θήβας καὶ πόλιν ἑπτάστομον (Euripides, *Bakkhai* 918-919).

*And truly I **seem** to myself to see two suns  
And two Thebes and a city with seven mouths.*

12. **δοκέεις** δέ **μοι** οὐκ ἀπινύσσειν (Homer, *Odyssey* 6.258)

*You **seem** to me not to be foolish.*

13. μερμήριζε δ' ἔπειτα, **ἐδόκησε** δέ **αὐτῷ** κατὰ θυμὸν  
ἤδη γινώσκουσα παρεστάμεναι κεφαλῇφι (Homer, *Odyssey* 20.93-94)

*Then he thought it over and in his heart, she **seemed**  
To be there by his head, already recognizing him.*

δοκέω (impersonal) + dative indirect object + infinitive

14. τί δρῶμεν, ὦ Σιληνέ; **σοὶ** μένειν **δοκεῖ** (Euripides, *Kyklops* 539);

*What are we to do, Silenos? Does it **seem best** to you to stay?*

**δοκέω (impersonal) + infinitive**

15. φίλαι, τί δρῶμεν; ἢ **δοκεῖ** περᾶν δόμους  
λῦσαι τ' ἄνασσαν ἐξ ἐπισπαστῶν βρόχων (Euripides, *Hippolytos*  
 782-83);

*Friends, what are we to do? **Is it best to enter** the house  
 And free our queen from the tight noose?*

**δοκέω (impersonal)**

16. σὺ δ' αὐτὸς αὐτὴν εἰσαγ', εἰ **δοκεῖ**, δόμους (Euripides, *Alkestis* 1112).  
*Bring her into the house yourself, if **it seems best**.*

**Verbal Adjectives****Verbal Adjective (agrees with noun) + noun it modifies + dative of agent**

1. **νουθετητέος** δέ μοι Φοῖβος (Euripides, *Ion* 436).

*Phoibos **must be instructed** by me.* 436

2. ὦμωξα δ' οἶον **ἔργον** ἔστ' **ἐργαστέον**  
 τούντεῦθεν ἡμῖν τέκνα γὰρ κατακτενῶ  
 τᾶμ' (Euripides, *Medeia* 791-92).

*I lament what **deed must be done**  
 Next by me. For I will kill the children  
 I bore.*

**Verbal Adjective (agrees with noun) + noun it modifies**

3. ἡμεῖς δέ — τούν ποσὶν γὰρ **οἰστέον**<sup>3</sup> **κακόν** —  
 στείχωμεν, ὥς ἂν ἐν πυρῇ θῶμεν νεκρόν (Euripides, *Alkestis* 739-740).

*Let's go—for we **must endure the sorrow** at foot—to  
 Place the corpse on the pyre.*

**Verbal Adjective (impersonal) + accusative object**

4. καίτοι τί πάσχω; βούλομαι γέλωτ' ὀφλεῖν  
 ἐχθροὺς μεθεῖσα τοὺς ἐμοὺς ἀζημίους;  
**τολμητέον** τάδε (Euripides, *Medeia* 1049-1051).

*And yet why do I suffer? Do I wish to be mocked,  
 Leaving my enemies unpunished?  
**These things must be dared** (i.e. there must be a daring of these  
 things).*

3 Derived from οἰσθην, a presumed sixth principal part of φέρω based on the attested οἰσθήσεται.

## Module 44 Practice Translating Verbs of Judgment, Necessity, Obligation and Seeming

Translate the sentences below, for the most part unadapted from Euripides' *Andromakhe*, *Bakkhai*, *Hekabe*, *Herakles*, *Hippolytos*, and *Medeia*. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

1. **Ἀνδρομάχη:** χρή γὰρ γυναῖκα, καὶ ἂν κακῶ πόσει δοθῇ, στέργειν, ἄμιλλάν τ' οὐκ ἔχειν φρονήματος (Euripides, *Andromakhe* 213-14).
2. **Διόνυσος:** ἐν δεξιᾷ χρή καὶ ἅμα δεξιῷ ποδὶ αἶρειν θύρσον· αἰνῶ δ' ὅτι μεθέστηκας φρενῶν (Euripides, *Bakkhai* 943-44).
3. **Μήδεια:** αὐτὰς πρῶτα μὲν δεῖ χρημάτων ὑπερβολῇ, πόσιν πρίασθαι, δεσπότην τε σώματος λαβεῖν (Euripides, *Medeia* 232-234).
4. **Ἰάσων:** ἄρ' ἐν δόμοισιν ἢ τὰ δεῖν' εἰργασμένη Μήδεια τοισίδ' ἢ μεθέστηκεν φυνῇ; δεῖ γὰρ αὐτὴν ἥτοι γῆς γε κρυφθῆναι κάτω, ἢ πτηνὸν ἄραι σῶμ' ἐς αἰθέρος βάθος, εἰ μὴ τυράννων δώμασιν δώσει δίκην (Euripides, *Medeia* 1294-1298).
5. **Θησεύς:** φεῦ τῆς βροτείας — ποῖ προβήσεται; — φρενός. τί τέρμα τόλμης καὶ θράσους γενήσεται; εἰ γὰρ κατ' ἀνδρὸς βίοτον ἐξογκώσεται, ὁ δ' ὕστερος τοῦ πρόσθεν εἰς ὑπερβολὴν πανοῦργος ἔσται, θεοῖσι προσβαλεῖν χθονὶ ἄλλην δεήσει γαῖαν, ἢ χωρήσεται τοὺς μὴ δικαίους καὶ κακοὺς πεφυκότας (Euripides, *Hippolytos* 936-942).
6. **Κλυταιμήστρα**  
ὄναιο συνεχῶς δυστυχοῦντας ὠφελῶν.  
**Ἀχιλλεύς**  
ἄκουε δὴ νυν, ἵνα τὸ πρᾶγμ' ἔχη καλῶς.

**Κλυταιμῆστρα**

τί τοῦτ' ἔλεξας; ὥς ἀκουστέον γέ σου.

**Ἀχιλλεύς**

πειθώμεθ' αὖτις πατέρα βέλτιον φρονεῖν.

**Κλυταιμῆστρα**

κακός τίς ἐστι καὶ λίαν ταρβεῖ στρατόν;

**Ἀχιλλεύς**

ἀλλ' οἱ λόγοι γε καταπαλαίουσιν λόγους.

**Κλυταιμῆστρα**

ψυχρά μὲν ἐλπίς· ὅ τι δὲ χρή με δρᾶν φράσσον.

**Ἀχιλλεύς**

ικέτευ' ἐκείνον πρῶτα μὴ κτείνειν τέκνα·

ἦν δ' ἀντιβαίνῃ, πρὸς ἐμέ σοι πορευτέον (Euripides, *Iphigeneia at Aulis* 1008-1016).

**7. Λύκος**

ἐς καιρὸν οἴκων, Ἀμφιτρύων, ἔξω περᾶ·  
χρόνος γὰρ ἤδη δαρὸς ἐξ ὅτου πέπλοις  
κοσμεῖσθε σῶμα καὶ νεκρῶν ἀγάλμασιν.  
ἀλλ' εἶα, παῖδας καὶ δάμαρθ' Ἡρακλέους  
ἔξω κέλευε τῶνδε φαίνεσθαι δόμων,  
ἐφ' οἷς ὑπέστητε αὐτεπάγγελτοι θανεῖν.

**Ἀμφιτρύων**

ἄναξ, διώκεις μ' ἀθλίως πεπραγότα  
ὑβριν θ' ὑβρίζεις ἐπὶ θανοῦσι τοῖς ἐμοῖς,  
ἃ χρῆν σε μετρίως, καὶ εἰ κρατεῖς, σπουδὴν ἔχειν.  
ἐπεὶ δ' ἀνάγκην προστίθης ἡμῖν θανεῖν,  
στέργειν ἀνάγκη· δραστέον δ' ἃ σοὶ δοκεῖ (Euripides, *Herakles* 701-711).

**Adverbs, Interjection, and Verbs**

**αἰνέω** *tell of, speak of; praise, approve; promise, vow*

**\*αἶρω** *take up, raise; lift up*

**ἀντιβαίνω** *go against, withstand, resist*

**δίδωμι < δοθῆναι**

**ὀνίνημι** *profit, benefit, help, assist*

**περάω** *drive right through; pass by, penetrate*

**ποῖ** *where, whither*

**πορεύω** *make to go, convey; (mid.) go, walk, march*



<b>διώκω</b> <i>pursue, chase, drive; sue, prosecute</i>	<b>πρίσθαι &lt; ὠνέομαι</b> <i>buy</i>
<b>*δράω</b> <i>do, act</i>	<b>προβαίνω</b> <i>step on, step forward, advance</i>
<b>δυστυχέω</b> <i>be unlucky, unhappy, unfortunate</i>	<b>προσβάλλω</b> <i>strike, dash against; add in addition</i>
<b>εἴα</b> (interjection) <i>on! up! away!</i>	<b>προστίθημι</b> <i>add, apply, close; (mid.) join, take as an ally</i>
<b>ἐξογκόω</b> <i>heap up, make swell; live luxuriously</i>	<b>στέργω</b> <i>love, feel affection; be fond of; be content, acquiesce</i>
<b>*ἔξω</b> <i>outside; beyond; except</i>	<b>συνεχῶς</b> <i>consistently</i>
<b>*ἐργάζομαι (augments εἰ and ἦ)</b> <i>be busy, work at; make; perform; do 'x' in acc. to 'y' in acc.</i>	<b>ταρβέω</b> <i>be frightened; fear, dread</i>
<b>ἦτοι</b> <i>now surely, truly, verily</i>	<b>*τέκνον, τέκνου τό</b> <i>child</i>
<b>ἰκετεῦν</b> <i>beg, supplicate, beseech</i>	<b>ὕβριζω</b> <i>treat violently, outrage, insult; act excessively</i>
<b>καταπαλαίω</b> <i>throw in wrestling</i>	<b>ὕφιστημι</b> <i>place under; promise</i>
<b>κάτω</b> <i>below</i>	<b>φεῦ</b> <i>ah, alas, woe</i>
<b>κοσμέω</b> <i>order, arrange; adorn</i>	<b>*φρονέω</b> <i>think, be prudent</i>
<b>κρύπτω</b> <i>hide, cover, conceal</i>	<b>*φύω (aorist: ἔφυσα, ἔφυν)</b> <i>produce, make grow; beget; (intrans.) grow, be, be born; be prone to + inf.</i>
<b>λίαν</b> <i>very, exceedingly</i>	<b>*φράζω</b> <i>tell, show; advise; (mid. and pass.) suppose, believe</i>
<b>μεθίστημι</b> <i>place in another way, change, change one's position; change, cease from + gen.</i>	<b>χωρέω</b> <i>go, come; accommodate; intervene</i>
<b>μετρίως</b> <i>moderately</i>	<b>ώφελέω</b> <i>help, aid</i>
<b>ὄναιο &lt; ὀνίνημι</b>	

## Adjectives, Conjunctions, and Nouns

<b>*ἄγαλμα, -ατος τό</b> <i>image, statue; glory, delight</i>	<b>κἄν (καὶ ἂν)</b> <i>and if, even if, although</i>
<b>αἰθήρ, -έρος ἡ</b> <i>ether, air, sky</i>	<b>νεκρός, -οῦ ὁ</b> <i>corpse</i>

ἀθλίως <i>wretchedly, miserably</i>	*οἶκος, οἴκου ὁ <i>house, dwelling place; household</i>
ἄμιλλα, -ης ἡ <i>contest for superiority, conflict</i>	πᾶνοῦργος, -ον <i>wicked, knavish; (n.) knave, rogue</i>
Ἀμφιτρύων, -ωνος ὁ <i>Amphitryon</i>	πέπλος, -ου ὁ <i>robe, dress, sheet, curtain, veil</i>
ἄναξ, ἄνακτος ὁ <i>prince, lord, king</i>	πόσις, -ιος (-ηος, -εως) ὁ <i>husband, spouse</i>
αὐτεπάγγελτος, -ον <i>offering of oneself, of one's free will</i>	*πούς, ποδός ὁ <i>foot; κατὰ πόδας on the heels</i>
βάθος, -εος (-ους) τό <i>depth, height</i>	πρόσθεν <i>before, in front of, formerly + gen.</i>
*βελτίων, βελτίον <i>better, more virtuous</i>	πτηγός, -ή, -όν (-ός, -όν) <i>flying, winged</i>
βίος, -ου ὁ <i>life</i>	σπουδή, -ῆς ἡ <i>haste, speed; trouble, effort; regard, esteem, good will</i>
βρότειος, -ον (-ος, -ᾱ, -ον) <i>mortal, human</i>	*στρατός, στρατοῦ ὁ <i>army, host</i>
γαῖα, -ᾱς ἡ <i>a land, country</i>	τέρμα, -ατος τό <i>end, boundary</i>
δάμαρ, δάμαρτος ἡ <i>wife, spouse</i>	τόλμη, -ης ἡ <i>daring</i>
δεξιός, -ᾱ, -όν <i>on the right; fortunate; dexterous, skillful, clever; (f.) right hand</i>	*τύραννος, -ου ὁ <i>tyrant, absolute ruler</i>
δεσπότης, -ου ὁ <i>master, lord</i>	ὔβρις, ὕβριος (-ηος, -εως) ἡ <i>violence, outrage, insult, excessive act, hybris</i>
δηρός, -ᾱ, -όν <i>long, too long</i>	ὑπερβολή, -ῆς ἡ <i>a throwing beyond others, overshooting, superiority, excess</i>
*δόμος, -ου ὁ <i>house</i>	φρήν, φρενός ἡ <i>the midriff; heart, mind</i>
δῶμα, -ατος τό <i>house</i>	φρόνημα, -ατος τό <i>mind, spirit</i>
*ἐλπίς, ἐλπίδος ἡ <i>hope, expectation</i>	φυγή, -ῆς ἡ <i>running away, flight; exile</i>
Ἡρακλῆς, Ἡρακλέους ὁ <i>Herakles</i>	χθών, χθονός ἡ <i>the earth, ground</i>
θράσος, -εος (-ους) τό <i>courage, boldness, daring</i>	ψυχρός, -ᾱ, -όν <i>cold</i>
θύρσος, -ου ὁ <i>thyrsus</i>	

## Module 44 Practice Translating

Translate the sentences below, which have been adapted slightly from Lucian's *True Story* (Ἀληθῆ Διηγήματα 1.34-36). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

(34) πολλή δέ, ὡς ὁρᾶτε, ἡ ὕλη, καὶ μὴν καὶ ἀμπέλους ἔχει πολλάς, ἀφ' ὧν ἡδύτατος οἶνος γεννᾶται. καὶ τὴν πηγὴν δὲ ἴσως εἶδετε καλλίστου καὶ ψυχροτάτου ὕδατος; εὐνὴν δὲ ἀπὸ τῶν φύλλων ποιούμεθα. καὶ πῦρ ἄφθονον καίομεν. καὶ ὄρνεα δὲ θηρεύομεν τὰ εἰσπετόμενα. καὶ ζώντας ἰχθῦς ἀγρεύομεν ἐξιόντες ἐπὶ τὰ βραγχία τοῦ θηρίου, ἔνθα καὶ λουόμεθα, ὁπότεν ἐπιθυμήσωμεν. καὶ μὴν καὶ λίμνη οὐ πόρρω ἐστὶν σταδίων εἴκοσι τὴν περίμετρον, ἰχθῦς ἔχουσα παντοδαπούς, ἐν ᾗ καὶ νηχόμεθα καὶ πλέομεν ἐπὶ σκάφους μικροῦ, ὃ ἐγὼ ναυπηγησάμην. ἔτη δὲ ἐστὶν ἡμῖν, τῆς καταπόσεως ταῦτα, ἑπτὰ καὶ εἴκοσι.

(35) καὶ τὰ μὲν ἄλλα ἴσως φέρειν δυνάμεθα· οἱ δὲ γείτονες ἡμῶν καὶ πάροικοι σφόδρα χαλεποὶ καὶ βαρεῖς εἰσιν, ἄμικτοί τε ὄντες καὶ ἄγριοι. ἥ γάρ, ἔφην ἐγώ, καὶ ἄλλοι τινὲς εἰσιν ἐν τῷ κήτει; πολλοὶ μὲν οὖν, ἔφη, καὶ ἄξενοι καὶ τὰς μορφὰς ἀλλόκοτοι· τὰ μὲν γὰρ ἐσπέρια τῆς ὕλης καὶ οὐραῖα Ταριχᾶνες οἰκοῦσιν, ἔθνος ἐγγελυωπὸν καὶ καρaboπρόσωπον, μάχιμον καὶ θρασὺ καὶ ὠμοφάγον. τὰ δὲ τῆς ἐτέρας πλευρᾶς κατὰ τὸν δεξιὸν τοῖχον Τριτωνομένδητες οἰκοῦσιν, τὰ μὲν ἄνω ἀνθρώποις ἐοικότες, τὰ δὲ κάτω τοῖς γαλεώταις. ἦττον μέντοι ἄδικοί εἰσιν τῶν ἄλλων. τὰ λαῖα δὲ Καρκινόχειρες καὶ Θυννοκέφαλοι, συμμαχίαν τε καὶ φιλίαν πρὸς ἑαυτοὺς πεποιημένοι. τὴν δὲ μεσόγαιαν νέμονται Παγουρίδαι καὶ Ψηττόποδες, γένος μάχιμον καὶ δρομικώτατον. τὰ ἑῷα δέ, τὰ πρὸς αὐτῷ τῷ στόματι, τὰ πολλὰ μὲν ἔρημά ἐστι, προσκλυζόμενα τῇ θαλάττῃ. ὅμως δὲ ἐγὼ ταῦτα ἔχω, φόρον τοῖς Ψηττόποσιν ὑποτελῶν, ἐκάστου ἔτους ὅστρεα πεντακόσια.

(36) τοιαύτη μὲν ἡ χώρα ἐστίν. ὑμᾶς δὲ χρὴ ὁρᾶν ὅπως δυνησόμεθα τοσοῦτοις ἔθνεσι μάχεσθαι καὶ ὅπως βιοτεύσομεν. Πόσοι δέ, ἔφην ἐγώ, πάντες οὗτοί εἰσιν; Πλείους, ἔφη, τῶν χιλίων. Ὅπλα δὲ τίνα ἐστὶν αὐτοῖς; Οὐδέν, ἔφη, πλὴν τὰ ὀστᾶ τῶν ἰχθύων. Οὐκοῦν, ἔφην ἐγώ, ἄριστα ἂν ἔχοι διὰ μάχης ἐλθεῖν αὐτοῖς, ἅτε οὖσιν ἀνόπλοις, αὐτοὺς ὠπλισμένους· εἰ γὰρ κρατήσομεν αὐτῶν, ἀδεῶς τὸν λοιπὸν βίον οἰκήσομεν. Ἔδοξε ταῦτα, καὶ ἀπελθόντες ἐπὶ ναῦν, παρεσκευαζόμεθα. αἰτία δὲ τοῦ πολέμου ἔμελλεν ἔσεσθαι τοῦ φόρου ἢ οὐκ ἀπόδοσις, ἥδη τῆς προθεσμίας ἐνεστῶσης.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀγρεύω *take by hunting*

ἄδεῶς *without fear*

\*ἄνω *up, upwards, above*

ἀπελθόντες *see ἔρχομαι*

βιοτεύω *live*

γεννάω *beget, engender*

εἶδετε < ὁράω

εἰσπέτομαι *fly into*

ἐνεστῶσης < ἐνίστημι *put, set, place in*

\*ἐνθα *there, where; then, when*

ἐξιώντες *see εἶμι*

\*ἔοικα *be like, look like + dat.; be likely, seem probable*

ἐπιθυμέω *long for, desire + gen.*

ἥττον *less*

θηρεύω *hunt, go hunting*

ἴσως *equally; perhaps*

καίω (κάω) *kindle; set on fire, burn*

κάτω *below*

λούω *wash*

μάχομαι *fight, fight with + dat.*

ναυπηγέω *build ships*

νέμω *distribute, allot, assign; pasture, graze; (middle) possess, administer*

νήχω *swim*

\*οἰκέω *inhabit, settle; manage (a house or a government); dwell, live*

ὀπλίζω *equip, make ready; arm*

ὅποτεν *whenever*

\*παρασκευάζω *prepare, provide, procure*

προσκλύζω *wash with waves*

πρόσω *forwards, onwards, further; far off*

σφόδρα *especially*

ὑποτελέω *pay off, discharge a payment*

## Adjectives and Pronouns

ἄγριος, -ᾱ, -ον *wild, savage, harsh*

\*ἀδίκος, ἀδικόν *unjust*

μορφή, -ῆς ἡ *form, shape*

οἶνος, -ου ὁ *wine*

ἀκρόδρυα, -ων τά <i>fruits, fruit trees</i>	*ὄπλον, -ου τό <i>tool; (pl.) weapons</i>
ἀλλόκοτος, -ον <i>unusual, strange</i>	ὄρνεον, -ου τό <i>bird</i>
ἄμικτος, -ον <i>unmingled, unmixed, pure</i>	ὄστρεον (ὄστρειον), -ου τό <i>oyster</i>
ἄμπελος, -ου ἡ <i>grape-vine, vine</i>	ὀστέον, -ου τό <i>bone</i>
ἄνοπλος, -ον <i>unarmed</i>	οὐραῖος, -ᾱ, -ον <i>of the tail, rear</i>
ἄξενος (ἄξεινος) -ον <i>inhospitable</i>	Παγουρίδαι, -ῶν οἱ <i>Pagouridai</i>
ἀπόδοσις, -ιος (-ηος, -εως) ἡ <i>giving back, return</i>	παντοδᾶπός, -ῆ, -όν <i>of every kind or sort</i>
*ἄριστος, -η, -ον <i>best, bravest, excellent</i>	πάροικος, -ον <i>dwelling beside or near</i>
ἄφθονος, -ον <i>free from envy; plentiful</i>	πεντᾱκόσιοι, -αι, -α <i>five hundred</i>
βαρὺς, βαρεῖα, βαρύ <i>heavy, grievous, tiresome</i>	περίμετρος, -ον <i>very large; f. (with γραμμή line understood) circumference</i>
βράγχιον, -ου τό <i>fin; (pl.) gills</i>	πηγή, -ῆς ἡ <i>stream; spring, well</i>
γᾱλεώτης, -ου ὁ <i>lizard, sword-fish, weasel</i>	πλείων (πλέων), πλεῖον (πλέον) <i>more</i>
γείτων, -ονος ὁ, ἡ <i>neighbor</i>	πλευρά, -ᾱς ἡ <i>rib, side</i>
δεξιός, -ᾱ, -όν <i>on the right; fortunate; dexterous, skillful, clever; (f.) right hand</i>	ποσός, -ῆ, -όν <i>of some quantity</i>
δρομικός, -ῆ, -όν <i>swift</i>	προθεσμία, -ας ἡ <i>a fixed or limited time</i>
ἐγγελῶπός, -όν <i>eel-faced</i>	*πῦρ, πυρός τό <i>fire</i>
ἔθνος, -εος (-ους) τό <i>tribe, people, ethnos</i>	σκάφος, σκάφεος (-ους) τό <i>ship, boat</i>
ἐρήμος, -ον <i>desolate, solitary; (f.) desert</i>	στάδιον, -ου τό <i>stade (= ca. 600 ft.)</i>
ἐσπέριος, -ᾱ, -ον (-ος, -ον) <i>towards evening, western</i>	στόμα, -ατος τό <i>mouth</i>
εὐνή, -ῆς ἡ <i>bed</i>	συμμάχια, -ας ἡ <i>alliance</i>
ἑῷος, -ᾱ, -ον <i>in or of the morning, eastern</i>	Ταριχᾱνες, -ων οἱ <i>Tarikhanes</i>
*ἡδύς, ἡδεῖα, ἡδύ <i>pleasant, glad</i>	τοῖχος, -ου ὁ <i>wall</i>

θηρίον, -ον τό <i>wild animal, beast</i>	Τριτωνομένδητες, -ων οἱ <i>Tritonomendetes</i>
θράσύς, -εῖα, -ύ <i>bold, rash, audacious</i>	ῥλη, -ης ἡ <i>forest, woodland; material</i>
Θυννοκέφαλοι, -ων οἱ <i>Thynnokephaloi</i>	*ῥδωρ, ῥδατος τό <i>water</i>
καρaboπρόσωπος, -ον <i>with the face of a stag beetle</i>	φιλίᾱ, -ᾱς ἡ <i>friendship</i>
Καρκινόχειρες, -ων οἱ <i>Karkinokheires</i>	φόρος, -ον ὁ <i>payment, tribute</i>
κατάποσις, -ιος (-ηος, -εως) ἡ <i>swallowing</i>	φύλλον, -ου τό <i>leaf</i>
λαίος, -ά, -όν <i>left</i>	*χαλεπός, -ή, -όν <i>difficult, harsh</i>
λίμνη, -ης ἡ <i>marshy lake, lake; sea</i>	Ψηττόποδες, -ων οἱ <i>Psettopodes</i>
μάχιμος [ᾱ], -η, -ον <i>warlike</i>	ψυχρός, -ά, -όν <i>cold, chill</i>
μεσόγαιος, -α, -ον <i>inland</i>	ώμοφάγος, -ον <i>eating raw flesh</i>

## Module 44 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

αἰτία δὲ τοῦ πολέμου ἔμελλεν ἔσεσθαι τοῦ φόρου ἢ οὐκ ἀπόδοσις, ἤδη τῆς προθεσμίας ἐνεστῶσης.

Check your answers with those in the **Answer Key**.

## Module 44 Top 251–550 Vocabulary to be Memorized

### Adverb and Verbs

δηλόω, δηλώσω, ἐδήλωσα, δεδήλωκα, δεδήλωμαι, ἐδηλώθην *make clear, show*

δράω, δράσω, ἔδρᾱσα, δέδρᾱκα, δέδρᾱμαι, ἐδράσθην *do, act*

ἔξω *outside; beyond; except*

μάχομαι, μαχέομαι, ἐμαχεσάμην, -----, μεμάχημαι, ----- *fight, fight with + dat.*

μίγνυμι (μίσγω), μίξω, ἔμιξα, -----, μέμιγμαι, ἐμίχθην or ἐμίγην  
*mix, mingle*

πολεμέω, πολεμήσω, ἐπολέμησα, πεπολέμηκα, πεπολέμημαι, ἐπολεμήθην  
*make war, make war against + dat.*

### Adjective and Nouns

λαός, λαοῦ ὁ *people*

νόος (νοῦς), νόου (νοῦ) ὁ *mind, reason*

ποιός, ποιά, ποῖον *of what kind, sort, or quality*

στρατόπεδον, στρατοπέδου τό *camp, encampment*

## Module 44 Reading Morphologically by James Patterson

### Verb Formation

Verbs have person, number, time, aspect, voice, and mood. Person and number mark for a singular or plural subject. Time marks for the past, present, or future. Aspect marks whether a verb is continuous or momentary, complete or incomplete, and so forth). (When people speak of “tense,” they usually refer to time and aspect together, or sometimes time and sometimes aspect. Greek keeps the two categories separate.) Voice tells whether the subject performs the action or is affected by the action. Mood roughly states whether the speaker thinks an action is real or not.

Something in each verb marks that verb’s person, number, time, aspect, voice, and mood, though sometimes it is the absence of a marker that marks one of these things.

## The Present Progressive Active

In the present active indicative, the following personal markers mark person and number:

/ω	I	/ομεν	we
/εις	you (singular)	/ετε	you (plural)
/ει	she, he, it	/ουσι	they

The markers /ω, /εις, /ει, and /ουσι are only used for present and future time verbs. Separate endings will be used for past time verbs.

Some verb bases are by default progressive so add nothing (Ø) to mark progressive aspect:

λεγ/Ø/ω > λέγω	<i>I speak</i>
καλε/Ø/εις > καλέεις	<i>you speak</i> (in Attic καλέεις contracts to καλεῖς)
πεμπ/Ø/ουσι > πέμπουσι	<i>they send</i>

Other verb bases add one or more of the following progressive aspect markers. To know how a verb marks the progressive aspect, you must look at the first principal part.

Some verbs mark progressive aspect with a yod marker /j/, a symbol not in the Greek alphabet that represents the sound /y/. This marker is often attached to a noun base to make a verb that means *being in the state of* [noun] or *act as* [noun]. For instance, **θαυμάζω (θαυματ/j/ω)** means *I am in a state of amazement* or simply *I am amazed*, and **φυλάττω (φυλακ/j/ω)** means *I am acting as a guard* or simply *I guard*.

The sound /y/ that yod makes combines with consonants in funny ways. It combines with dental stops (τ, δ, θ) to produce ζ:

θαυματ/j/ω > θαυμάζω	<i>I am amazed</i>
ἐλπιδ/j/ω > ἐλπίζω	<i>I expect, hope</i>

It combines with velar stops (κ, γ, χ) to produce σσ in Ionic and ττ in Attic:

φυλακ/j/ω > φυλάσσω or φυλάττω	<i>I guard</i>
ἀπαλλαγ/j/ω > ἀπαλλάσσω or ἀπαλλάττω	<i>I depart</i>



The base **ἀπαλλάγ-** is a compound of **ἀπό** *away* and **ἄλλα** *other*. So **ἀπαλλάττω** literally means *I other away*.

English borrowed **-ζ-** for the verb forming suffix “-ize” and uses it to create new verbs from nouns and adjectives with the meaning *turn ‘x’ into [noun/adjective],* as in “popularize, problematize, tantalize.”

Here are some other **-ζω** verbs in Greek:

γνωρίζω (γνωριδ/)	<i>I recognize</i>
ἐργάζομαι (φεργαδ/)	<i>I work</i>
θησαυρίζω (θησαυριδ/)	<i>I store</i>
κατασκευάζω (κατα/ σκευαδ/)	<i>I prepare</i>
καθίζω (κατα/ιδ/)	<i>I sit down</i>
κομίζω (κομιδ/)	<i>I carry away, bring back</i>
νομίζω (νομιδ/)	<i>I think</i>
ὀρτάζω (ὀρταδ/)	<i>I celebrate</i>
ὀνομάζω (ὀνοματ/)	<i>I name, call</i>

When **yod** encounters **λ**, it assimilates:

ἀγγελ/ι/ω > ἀγγέλλω	<i>I announce</i>
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When yod meets the letters **ν** and **ρ**, phonemic metathesis occurs. That is, the sounds switch places:

ἀερ/ι/ω > ἀείρω	<i>I lift</i>
τεν/ι/ω > τείνω	<i>I stretch</i>
φαν/ι/ομαι > φαίνομαι	<i>I seem</i>
φθερ/ι/ω > φθείρω	<i>I destroy</i>

**Nu**, which may appear as **/ν/**, **/αν/**, **/υν/**, **/νε/**, or **/νυ/**, is another common progressive aspect marker.

δυ/ν/ω > δύνω	<i>I dive, enter</i>
τεμ/ν/ω > τέμνω	<i>I cut</i>

βαλ/ν/ω > βάλλω (ν assimilates)	<i>I throw</i>
αἰσθ/αν/ομαι > αἰσθάνομαι	<i>I sense, perceive</i>
ικ/νε/ομαι > ἰκνέομαι	<i>I arrive</i>
δεικ/νυ/μι > δείκνυμι	<i>I show</i>
ἐλα/υν/ω > ἐλαύνω	<i>I drive</i>

In some common verbs, /ν/ is inserted within the base and /αν/ is added after the base:

λαμβάνω from λαβ/	<i>I take</i> (νβ assimilates to μβ)
λανθάνω from λαθ/	<i>I escape notice</i>
λαγχάνω from λαχ/	<i>I obtain by lot</i> (νχ assimilates to γχ)
μανθάνω from μαθ/	<i>I learn</i>
πυνθάνομαι from πυθ/	<i>I inquire, learn by hearsay</i>
τυγχάνω from τυχ/	<i>I happen</i> (νχ assimilates to γχ)

Some verbs add /τ/ to mark progressive aspect:

κοπ/τ/ω > κόπτω	<i>I hit</i>
σκωπ/τ/ω > σκώπτω	<i>I mock</i>

Some verbs exhibit basic (full) e-grade in the base to mark progressive aspect:

λείπω from λιπ/	<i>I leave</i>
πείθω from πιθ/	<i>I persuade</i>
φεύγω from φυγ/	<i>I flee</i>

Some verbs add /(ι)σκ/, which marks iterative or incipient action:

εὕρισκω from εὕρ/	<i>I find</i>
ἀποθνήσκω from θαν/	<i>I die</i>

Some verbs reduplicate the first consonant of the base with an intervening iota:

γίγνομαι from γεν/ *I become*

πιπτω from πετ/ *I fall*

And some verbs take several progressive aspect markers:

γι/γνο/σκ/ω > γινώσκω *I come to know* (short vowels usually lengthen when markers are added to them)

βα/ν/ῖ/ω > βαίνω *I go*

Again, the only way to know for sure how a verb marks progressive aspect is to check its first principal part.

## Module 44 A Synopsis of the Verb

Much of the information in *Greek II: A 21<sup>st</sup>-Century Approach* is the presentation of the remaining parts of the verb. When translating, the better you are able to identify verb forms, the easier it will be to understand what is being communicated. Doing a synopsis is a very effective way of mastering the verb. Consider the below synopsis of **λείπω, λείψω, ἔλιπον, λέλοιπα, λέλειμμαι, ἐλείφθην** *leave, quit*. The finite forms are all in the first-person singular. The participles give you the information you need to produce the correct forms for the cases.

	Active	Middle	Passive
<b>Present Ind.</b>	λείπω	λείπομαι	λείπομαι
<b>Imperfect Ind.</b>	ἔλειπον	ἐλειπόμην	ἐλειπόμην
<b>Future Ind.</b>	λείψω	λείψομαι	λειφθήσομαι
<b>Aorist Ind.</b>	ἔλιπον	ἐλιπόμην	ἐλείφθην
<b>Perfect Ind.</b>	λέλοιπα	λέλειμμαι	λέλειμμαι
<b>Pluperf. Ind.</b>	ἐλελοίπη	ἐλελείμμην	ἐλελείμμην
<b>Present Imper.</b>	-----	-----	-----
<b>Aorist Imper.</b>	-----	-----	-----
<b>Present Subj.</b>	λείπω	λείπωμαι	λείπωμαι

<b>Aorist Subj.</b>	λίπω	λίπωμαι	λειφθῶ
<b>Present Opt.</b>	λείποιμι	λειποίμην	λειποίμην
<b>Future Opt.</b>	λείψοιμι	λειψοίμην	λειφθησοίμην
<b>Aorist Opt.</b>	λίποιμι	λιποίμην	λειφθείην
<b>Present Inf.</b>	λείπειν	λείπεσθαι	λείπεσθαι
<b>Future Inf.</b>	λείψειν	λείψεσθαι	λειφθήσεσθαι
<b>Aorist Inf.</b>	λιπεῖν	λιπέσθαι	λειφθῆναι
<b>Perfect Inf.</b>	λελοιπέναι	λελεῖσθαι	λελεῖσθαι
<b>Present Part.</b>	λείπων, -οντος λείπουσα, -ούσης λεῖπον, -οντος	λειπόμενος, -η, -ον	λειπόμενος, -η, -ον
<b>Future Part.</b>	λείψων, -οντος λείψουσα, -ούσης λεῖψον, -οντος	λειψόμενος, -η, -ον	λειφθησόμενος, -η, -ον
<b>Aorist Part.</b>	λιπών, -όντος λιποῦσα, -ούσης λιπόν, -όντος	λιπόμενος, -η, -ον	λειφθείς, -έντος λειφθεῖσα, -είσης λειφθέν, -έντος
<b>Perfect Part.</b>	λελοιπώς, -ότος λελοιπυῖα, -υῖας λελοιπός, -ότος	λελειμμένος, -η, -ον	λελειμμένος, -η, -ον

## Module 45

# Indirect Statement: That-Clauses and Interrogative Clauses

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## Module 45 Summary

In this module you will learn how to read and translate indirect questions and statements that are introduced by **ὅτι** *that*, **ὥς** *that, how* or by an interrogative conjunction or adverb.

## Indirect Statement

In direct speech there is a claim to report words in the form the speaker spoke them.

**Direct:** In his civil rights speech, Martin Luther King said, “I have a dream.”

In indirect speech there is a claim to report words in a form slightly changed from the way the speaker spoke them.

**Indirect:** In his civil rights speech, Martin Luther King said that he had a dream.

Whether either claim is true is an open question. Sometimes the answer is yes, at other times it is no, and in yet other cases the answer is a mixture of the two. Whose perspective dominates, the original speaker’s, the narrator’s, or someone else’s, is also important. For more on this point, read on.

## Shifts in Person and Tense

When a narrator writes that Abraham Lincoln began his *Gettysburg Address* with these words:

Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in Liberty, and dedicated to the proposition that all people are created equal.

Here, the narrator claims to represent directly the words Lincoln spoke.

When representing another's speech indirectly, the narrator takes into consideration grammatical person, tense, and subordination, making changes as required by her native tongue. Consider this speech of Lincoln's, reported directly and indirectly:

**Direct:** Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated, can long endure.

**Indirect:** In his speech, Lincoln said that now they were engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated, could long endure.

1. Note the shifts: (1) **we** becomes **they**, (2) **are** becomes **were**, (3) **can** becomes **could**. The entire indirect speech is subordinated to the main or matrix clause, **Lincoln said that**. Note that the narrator maintains a third-person point of view. Note that her presence is implicit, as is her audience.

When representing another's speech indirectly, the narrator may use the first, second or third-person (explicit or implicit). Consider this speech from Martin Luther King's *I Have a Dream Speech*, reported directly and indirectly in all three persons.

**Direct:** But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. And so, we've come to cash this check, a check that will give us upon demand the riches of freedom and the security of justice.

**Indirect 1<sup>st</sup> person:** I told you that in his speech, Martin Luther King said that they refused to believe that the bank of justice was bankrupt. They refused to believe that there were insufficient funds in the great vaults of opportunity of this nation. And so, they've come to cash this check, a check that would give them upon demand the riches of freedom and the security of justice.

**Indirect 2<sup>nd</sup> person:** You told them that in his speech, Martin Luther King said that they refused to believe that the bank of justice was bankrupt. They refused to believe that there were insufficient funds in the great vaults of opportunity of this nation. And so, they've come to cash this check, a check that would give them upon demand the riches of freedom and the security of justice.

**Indirect 3<sup>rd</sup> person:** Martin Luther King said that they refused to believe that the bank of justice was bankrupt. They refused to believe that there were

insufficient funds in the great vaults of opportunity of this nation. And so, they've come to cash this check, a check that would give them upon demand the riches of freedom and the security of justice.

1. Note again the shifts from **we** to **they**, the tense shifts to the past for the verbs **is**, **refuse**, **are**, **have come**, **will give**, and the subordination of King's words to the head verb, **I told you, you told them, MLK said**.

In the above, notice the changes that are made to person, tense, and subordination when presenting speech indirectly. Ancient Greek makes similar changes.

### ὅτι and ὥς-Clauses and Interrogative-Clauses

In Module 25 of Part I, you learned about indirect statements, where there was a head verb and an infinitive that represented the action or state of being of the indirect speech. In Module 35 you learned about the supplementary participle as an obligatory complement of a matrix verb, where the participle could express the action or state of being of the indirect speech. In the below, you learn about **that-clauses** introduced by **ὅτι** or **ὥς**, and you learn about **interrogative-clauses** introduced by an interrogative conjunction or adverb.

### Sequence of Moods and Head Verbs

The tense of the matrix (head) verb affects what mood the main verb in reported speech has when it is subordinated to the matrix (head) verb.

### Sequence of Moods

Remember that the primary tenses are the present, future, and perfect and that the secondary tenses are the imperfect, aorist, and pluperfect. Also remember that secondary tenses have a past indicative augment.

#### Primary Sequence

If the head verb is in a primary tense, the main verb in reported speech retains the tense and mood of the original direct speech.

#### Secondary Sequence

If the head verb is in a secondary tense, there are two options. First, the main verb in reported speech may retain the tense and mood of the original direct speech. Or, second, the main verb in reported speech may retain the corresponding tense of the original direct speech but switch its mood to the optative. Since Greek does not have an optative in the imperfect and pluperfect tenses, an imperfect indicative may be switched to a present optative and a pluperfect indicative to a perfect optative, the formation of which is not covered in the *21<sup>st</sup>-Century* series due to its rarity. The examples

show that at times it is clear that there was an actual direct statement, and in other instances there is an indirect presentation of an actual perception or an imagined perception.

Read the examples carefully, noting shifts in person and mood, and whether the indirect report represents an actual direct statement, an actual perception, or something imagined. The examples, often slightly adapted, come from Euripides, Homer, Lucian, and Sophokles.

Head Verbs	Greek Example and English Equivalent
<b><u>Emotion</u></b>	
θαυμάζω <i>marvel, be amazed</i>	θαυμάζω ὡς οὐ τι ἐθέλχθης. <i>I am amazed that you were not bewitched.</i>
ὄνομαι <i>find fault, complain</i>	ὄνοσαι ὅτι τοι βίον καταέδουσιν ἄνακτος; <i>Do you complain that they eat your lord's livelihood?</i>
χαίρω <i>be happy</i>	ἔχαιρε δ' Ὀδυσσεὺς ὅτι μιν ὥς ὑπέδεκτο. <i>Odysseus was happy that he welcomed him in this way.</i>
χόομαι <i>be angry</i>	ἐχῶον ὅτι σε οὗτος νεικέσαι. <i>You were angry that he mocked you.</i>
<b><u>Instruction</u></b>	
δείκνυμι <i>show</i>	πνεῦμα δ' ἠρεθισμένον δείκνυσιν ὥς τι καινὸν ἀγγελεῖ κακόν. <i>His agitated breathing shows that he will announce some new evil.</i>
διδάσκω <i>prove</i>	ἐδίδαξα ὅτι γυνή με Θετταλή ὄνον ποιήσειεν. <i>I proved that a Thessalian woman turned me into an ass.</i>
πείθω <i>persuade</i>	αὐτήν πείσω ὡς οὐ καταψεύδομαι οὕτω γεγονός. <i>I will persuade her that I am not lying about what happened.</i>
φράζω <i>point out</i>	ἔφρασεν ὅτι ξένος πολὺν πλοῦτον κομίζει. <i>He pointed out that a stranger was carrying much wealth.</i>
<b><u>Knowledge and Perception</u></b>	
αἰσθάνομαι <i>perceive</i>	αἰσθάνη ὅτι μοι υἱὸς ἐπέπταρε πᾶσιν ἔπεσσι; <i>Do you perceive that my son sneezed at your entire speech?</i>
αἶω <i>hear, notice, perceive</i>	αἶεις ὅτι δὴ μοι ἐπιλλίζουσιν ἅπαντες; <i>Do you notice that all are winking at me?</i>
ἀκούω <i>hear</i>	ἤκουσεν ὅτι μιν χερσὶν Ἀχιλλῆος ἐδάμασε Ἀθήνη. <i>She heard that Athene subdued him at the hands of Akhilleus.</i>



γινώσκω <i>know</i>	γινώσκω δ' ὅτι πολλοὶ δαῖτα τίθενται. <i>I know that many make a feast.</i>
δῆλον (έστι) <i>be clear</i>	δῆλον ἦν δὲ ὅτι τοι πινυτή φρένας ἴκοι. <i>It was clear that prudence entered your mind.</i>
μανθάνω <i>learn</i>	ἔμαθον ὡς ἐκὼν ἐαυτὸν ἐνσεῖσαι τῇ ἐστίᾳ. <i>I learned that willingly he had bumped into the hearth.</i>
μιμνήσκω <i>recall</i>	μνήσεις ὅτι μοι ζωάγρι' ὀφέλλεις; <i>Will you recall that you owe your life to me?</i>
μερμηρίζω <i>consider</i>	τότε μερμήριξε εἴ μιν ἦκ' ἐλάσειε. <i>Then he considered whether he should hit him lightly.</i>
νοέω <i>think</i>	ἐνοοῦμην ὡς εἶην κακίων μοιχοῦ <i>I thought that I was worse than an adulterer.</i>
οἶδα <i>know</i>	οἶδα ὡς αὐτὴ ἐλεύσῃ. <i>I know that you will come.</i>
ὁράω <i>see</i>	ὁράεις ὡς ἐμέ Ἀφροδίτη ἀτιμάζει. <i>You see how Aphrodite disrespects me.</i>
πυνθάνομαι <i>learn</i>	ἐπύθετο πῶς τήνδε ῥυσαίμην πόλιν. <i>He learned how I saved this city.</i>
φαίνεται <i>appear</i>	τὸ ἔπος δ' ἐφάνθη ὅτι ὁ μάντις τοὺς λόγους ψευδεῖς <i>Did the story appear that the seer spoke false words?</i>
<b>Saying</b>	
ἀγγέλλω <i>announce</i>	ἤγγειλ' ὅτι ῥά οἱ πόσις ἔκτοθι μίμνε πυλάων. <i>He announced that her husband remains outside of the gates.</i>
αἰίδω <i>sing</i>	αἰίδει ὡς ἄστρῳ διέπραθον νῖες Ἀχαιῶν. <i>He sings how the sons of the Akhaians sacked the city.</i>
ἐνέπω <i>say</i>	ἔφασκες αὐτὸν ἐνέπειν ὡς νιν λησταὶ κατακτείνειαν. <i>You said that he said that robbers killed him.</i>
ἔρομαι <i>ask</i>	εἶροντο ἕκαστα καὶ οὐλήν πῶς πάθοι. <i>They asked about each thing and how he suffered his wound.</i>
καλέω <i>call</i>	ἀνὴρ γὰρ ἐμέ ἐκάλει πλαστός ὡς εἶην πατρί. <i>For a man called me my father's bastard.</i>
λέγω <i>say</i>	εἶπον ὅτι ξένος ταύτῃ παριέναι μέλλοι. <i>They said that a stranger was about to pass by here.</i>
λόγος (έστι) <i>the story is</i>	λόγος ὡς Ἔρως σ' ἠνάγκασε ἐκῶσαι ἐμέ. <i>The story is that Eros forced you to save me.</i>

<b>μαρτύρομαι</b> <i>testify</i>	μαρτύρομαι ὡς πάνθ' ὑπουργεῖν σοί τε καὶ τέκνοις θέλω. <i>I testify that I wish to do everything to help you and our children.</i>
<b>φημί</b> <i>say</i>	ἔφησεν ὡς μητρὶ μὲν χρεῖη με μιχθῆναι. <i>He said that I must sleep with my mother.</i>

Practice imagining what the original direct words were, noting changes made to person and mood.

**Philippos of Samosata, Φίλιππος ὁ Σαμοσατεύς c. 135–190 BCE.** Philippos is a fictional character, created by the author of this textbook.

**Sappho of Lesbos, Σαπφώ Λέσβου, c. 630–570 BCE.** Born on the island of Lesbos, Sappho is one of the few women's voices we have from antiquity. Regarded in antiquity as the tenth Muse, Sappho and her poetry are widely praised for their lyrical excellence. Time has taken from us most of what Sappho wrote and left to us even less information about her life. She is said to have had three brothers. She writes personal poetry, much of which reflects the love she has for other women.

## Module 45 Practice Translating Indirect Questions and Statements

Translate the sentences below, the first adapted from fragment 16 of Sappho and the second adapted from the *Mythologies* of Philippos of Samosata, Φίλιππος ὁ Σαμοσατεύς c. 135–190 BCE.<sup>1</sup> Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

### Sappho, Fragment 16, adapted

οἱ μὲν φασιν ἱππῶν στράτος καὶ οἱ δὲ πέζων, οἱ δὲ νήων ἐπὶ γῆν μέλαιναν ἔστι κάλλιστος. ἐγὼ δὲ φημι ἐκεῖνο ὅτου τις ἔρηται. πάγχυ δ' εὐμαρὲς συνετὸν ποιῆσαι παντὶ τοῦτο· ὁ γὰρ λόγος ὅτι, πολὺν περισχοῦσα κάλλος, ἀνθρώπων Ἑλένη τὸν ἄνδρα τὸν πανάριστον καταλίπει καὶ βαίη ἐς Τροίαν πλέουσα καὶ οὐ παῖδος οὐδὲ φίλων τοκῶν ἀμπαν μνησθεῖη ἀλλὰ ἡ Κύπρις αὐτὴν παραγάγοι οὐκ ἀέκουσαν. μαρτύρομαι ὡς τοῦτο ἐμὲ νῦν Ἀνακτορίας ἀνέμνησε οὐ παρούσας. αὐτῆς ἄν

1 A fictive writer created by this text's author. This selection is a recreation from the following original sources: Plato, *Phaidros* 243a, Scholiast AC (iii 150 Dindorf), and Dio Chrysostom, *Orations* 11.40s.

βουλοίμην ἐρατὸν βῆμα καὶ ἀμάρνγμα λαμπρὸν ἰδεῖν προσώπου ἢ τὰ Λυδῶν ἄρματα καὶ τοὺς ἐν ὅπλοισι πεζομάχοντας.

### Philippos of Samosata, *Mythologies* Fragment 125, adapted

οἱ μὲν τινες λέγουσιν ὡς ἀρπασθεῖη μὲν Ἑλένη ὑπὸ τοῦ Ἀλεξάνδρου, δεῦρο δὲ παρ' ἡμᾶς εἰς Αἴγυπτον ἀφίκοιτο. Ἀλέξανδρος μὲν, διὰ τῆς Φάρου ἐρχόμενος, ἀφαιρεθείη μὲν ταύτην παρὰ Πρωτέως, λάβοι δὲ παρ' αὐτοῦ ἐν πίνακι τὸ εἶδωλον αὐτῆς γεγραμμένον ἵνα ὁρῶν παραμυθοῖτο τὸν αὐτοῦ ἔρωτα. ὁ δὲ Ὅμηρος ἀεῖδει ὡς βαίη ἐς Τροῖαν ἡ Ἑλένη καὶ ἡ Ψάπφω καὶ ὁ Στησίχορος, τὸν Στησίχορον, ὡς οἱ πολλοὶ οἶονται, τιμωρηθῆναι ὑπὸ τῆς Ἑλένης ὡς ψευδάμενον. ὁ γὰρ Ὅμηρῳ καὶ Ψάπφῳ πεισθεὶς καὶ ταῦτά τούτοις πάντα ποιήσας περὶ Ἑλένης ὁμμάτων ἐστερήθη διὰ τὴν Ἑλένης κακηγορίαν. καὶ τὸν δὲ αὐτὸν Στησίχορον ἐν τῇ ὕστερον ᾠδῇ λέγειν ὅτι τὸ παράπαν οὐδὲ πλεύσειεν ἡ Ἑλένη οὐδαμόσε,

οὐκ ἔστ' ἔτυμος λόγος οὗτος,  
ὅτι ἔβης ἐν νηυσὶν εὐσσέλοις,  
ὅτι ἵκεο πέργαμα Τροῖας,

καὶ ποιήσας δὴ πᾶσαν τὴν καλουμένην Παλινωδίαν παραχρῆμα ἀναβλέψειεν.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀεῖδω or ᾄδω sing

πάγχυ quite, entirely, wholly, together

ἀναβλέπω look up; recover one's sight

πάμπαν quite, wholly, altogether

ἀναμνήσκω remind, call to mind (+ acc. of person + gen. of thing); (mid./pass.) remember (+ gen. or + acc.), make mention of (+ gen.)

παράγω lead by; lead astray, mislead; bring forward, introduce

ἀρπάζω snatch away, carry off, seize

παραμυθέομαι encourage, exhort; relieve, assuage

ἀφαιρέω take from, take away from; (pass.) to be robbed or deprived of + acc.

παράπαν altogether, absolutely

\*βαίνω step, walk, go; (perf.) stand

παραχρῆμα on the spot, forthwith, straightway

δεῦρο here, over here

πεζομαχέω fight by land

ἔραμαι love + gen.

περιέχω encompass, embrace, surround; surpass, excell

καταλείπω leave behind, abandon

\*πλέω (πλώω) sail

**μαρτύρομαι** call to witness,  
invoke, testify

**μυμνήσκω** remind, call to mind;  
(mid. and pass.) remember,  
mention + gen.

**οὐδαμόσε** nowhere, to no place

**στερέω** deprive of + gen.

**τιμωρέω** seek vengeance; exact  
vengeance; help + dat.

**ψεύδω** cheat by lies, beguile

## Adjectives and Nouns and Pronouns

**ἀέκων, -ουσα, -ον** *against one's  
will, unwillingly*

**\*Αἴγυπτος, -ου ἡ** *Egypt*

**Ἀλέξανδρος, -ου ὁ** *Alexandros  
(aka Paris)*

**ἀμάρνυμα, -ατος τό** *sparkle,  
twinkle*

**Ἀνακτορία, -ας ἡ** *Anaktoria*

**ἄρμα, -ατος τό** *chariot*

**βῆμα, -ατος τό** *step, pace, gait*

**εἶδωλον, -ου τό** *image, phantom*

**Ἑλένη, -ης ἡ** *Helen*

**ἐρατός, -ή, -όν** *lovely*

**ἔρως, ἔρωτος ὁ** *love*

**ἔτυμος, -ον (-ος, -η, -ον)** *true,  
real, actual*

**εὐμαρής, -ές** *easy, convenient,  
without trouble*

**εὖσέλμος** *with good deck,  
well-decked*

**κακηγορία, -ας ἡ** *evil speaking,  
abuse, slander*

**κάλλος, -εος (-ους) τό** *beauty*

**μέλας, μέλαινα, μέλα** *black*

**\*Ὅμηρος, -ου ὁ** *Homer*

**ὄμμα, ὄμματος τό** *eye*

**\*ὄπλον, -ου τό** *tool; (pl.)  
weapons*

**πανάριστος, -η, -ον** *best of all*

**πέζος, -ου ὁ** *army, land force*

**πέργαμον, -ου τό** *citadel,  
akropolis*

**πίναξ, -ᾶκος ὁ** *board, plank;  
writing-tablet*

**προσώπον, -ου τό** *face*

**Πρωτεύς, -ῆος (-έως) ὁ** *Proteus,  
Egyptian king of the island of  
Pharos*

**\*στρατός, στρατοῦ ὁ** *army, host*

**συνετός, -ή, -όν** *intelligent,  
sagacious, wise*

**ταῦτά = τὰ αὐτά**

**τοκεύς, -ῆος (-έως) ὁ** *father, (pl.)  
parents*

**Στησίχορος, -ου ὁ** *Stesikhoros*

**Τροΐα, -ας ἡ** *Troy*

Κύπρις, -ιδος ἢ <i>Aphrodite</i>	Φάρος, -ου ἢ <i>Pharos</i> , island in the bay of Alexandria
λαμπρός, -ά, -όν <i>bright, brilliant, radiant</i>	Ψάπφω, -ους ἢ <i>Sappho</i>
Λυδός, -ή, -όν <i>Lydian</i>	ὥδή, -ῆς ἢ <i>song, ode</i>

## Module 45 Practice Translating

Translate the sentences below, which have been adapted slightly from Lucian's *True Story* (Ἀληθῆ Διηγήματα 1.36-40). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

καὶ δὴ οἱ μὲν ἔπεμπον ἀπαιτοῦντες τὸν δασμόν· ὁ δὲ ὑπεροπτικῶς ἀποκρινάμενος ἀπεδίωξε τοὺς ἀγγέλους. πρῶτοι οὖν οἱ Ψηττόποδες καὶ οἱ Παγουρίδαι χαλεπαίνοντες τῷ Σκινθάρῳ—τοῦτο γὰρ ἐκαλεῖτο—μετὰ πολλοῦ θορύβου ἐπήεσαν. ἡμεῖς δὲ τὴν ἔφοδον ὑποπτεύοντες ἐξοπλισάμενοι ἀνεμένομεν, λόχον τινὰ προτάξαντες ἀνδρῶν πέντε καὶ εἴκοσι. προεῖρητο δὲ τοῖς ἐν τῇ ἐνέδρᾳ, ἐπειδὴν ἴδωσι παρεληλυθότας τοὺς πολεμίους, ἐπανίστασθαι. καὶ οὕτως ἐποίησαν. ἐπαναστάντες γὰρ κατόπιν ἔκοπτον αὐτούς. καὶ ἡμεῖς δὲ αὐτοὶ πέντε καὶ εἴκοσι τὸν ἀριθμὸν ὄντες—καὶ γὰρ ὁ Σκίνθαρος καὶ ὁ παῖς αὐτοῦ συνεστρατεύοντο—ὑπηγιάζομεν. καὶ συμμίζαντες θυμῷ καὶ ῥώμῃ, διεκινδυνεύομεν. τέλος δὲ τροπὴν αὐτῶν ποιησάμενοι, κατεδιώξαμεν ἄχρι πρὸς τοὺς φωλεούς. ἀπέθανον δὲ τῶν μὲν πολεμίων ἐβδομήκοντα καὶ ἑκατὸν· ἡμῶν δὲ εἷς, ὁ κυβερνήτης, τρίγλης πλευρᾷ διαπαρεῖς τὸ μετάφρενον. ἐκείνην μὲν οὖν τὴν ἡμέραν καὶ τὴν νύκτα ἐπηλυσάμεθα τῇ μάχῃ καὶ τρόπαιον ἐστήσαμεν, ῥάχιν ξηρὰν δελφῖνος ἀναπήξαντες.

τῇ ὑστεραίᾳ δὲ καὶ οἱ ἄλλοι αἰσθόμενοι παρήσαν. τὸ μὲν δεξιὸν κέρας ἔχοντες οἱ Ταριχᾶνες—ἡγεῖτο δὲ αὐτῶν Πήλαμος—τὸ δὲ εὐώνυμον οἱ Θυννοκέφαλοι, τὸ μέσον δὲ οἱ Καρκινόχειρες· οἱ γὰρ Τριτωνομένδητες τὴν ἡσυχίαν ἤγον, οὐδετέροις συμμαχεῖν προαιρούμενοι. ἡμεῖς δὲ προαπαντήσαντες αὐτοῖς παρὰ τὸ Ποσειδώνιον συνεμίξαμεν, πολλῇ βοῇ χρώμενοι. ἀντήχει δὲ τὸ κύτος ὥσπερ τὰ σπήλαια. τρεψάμενοι δὲ αὐτούς, ἅτε γυμνήτας ὄντας, καὶ καταδιώξαντες ἐς τὴν ὕλην, τὸ λοιπὸν ἐπεκρατοῦμεν τῆς γῆς. καὶ μετ' οὐ πολὺ κήρυκας ἀποστείλαντες, νεκρούς τε ἀνηροῦντο καὶ περὶ φιλίας διελέγοντο. ἡμῖν δὲ οὐκ ἐδόκει σπένδεσθαι. ἀλλὰ τῇ ὑστεραίᾳ χωρήσαντες ἐπ' αὐτούς, πάντας ἄρδην ἐξεκόψαμεν πλὴν τῶν Τριτωνομενδήτων. οὗτοι δέ, ὡς εἶδον τὰ γινόμενα, διαδράντες ἐκ τῶν βραγχίων ἀφῆκαν ἑαυτοὺς εἰς τὴν θάλατταν. ἡμεῖς δὲ τὴν χώραν ἐπελθόντες, ἔρημον ἤδη οὖσαν τῶν πολεμίων, τὸ λοιπὸν ἀδεῶς κατωκοῦμεν, τὰ πολλὰ γυμνασίους τε καὶ κυνηγεσίους χρώμενοι καὶ ἀμπελουργοῦντες

καὶ τὸν καρπὸν συγκομιζόμενοι τὸν ἐκ τῶν δένδρων. καὶ ὅλως ἐώκειμεν τοῖς ἐν δεσμοτηρίῳ μεγάλῳ καὶ ἀφύκτῳ τρυφῶσι καὶ λελυμένοις. ἐνιαυτὸν μὲν οὖν καὶ μῆνας ὅκτῳ τοῦτον διήγομεν τὸν τρόπον.

τῷ δ' ἐνάτῳ μηνὶ πέμπτῃ, περὶ τὴν δευτέραν τοῦ στόματος ἄνοιξιν—ἅπαξ γὰρ δὴ τοῦτο κατὰ τὴν ὥραν ἐκάστην ἐποίει τὸ κῆτος, ὥστε ἡμᾶς πρὸς τὰς ἀνοιξεις τεκμαίρεσθαι τὰς ὥρας—περὶ οὖν τὴν δευτέραν, ὥσπερ ἔφην, ἄνοιξιν, ἄφνω βοή τε πολλή καὶ θόρυβος ἠκούετο καὶ ὥσπερ κελεύσματα καὶ εἰρεσίαι.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

<b>ἄδεῶς</b> without fear	<b>ἔπειμι</b> come upon, approach, attack
<b>αἰσθάνομαι</b> perceive, notice + gen. or acc.	<b>ἐπέρχομαι</b> go against, attack
<b>ἀμπελουργέω</b> cultivate vineyard	<b>ἐπικρατέω</b> rule over
<b>*ἀναιρέω</b> take up, pick up; destroy, kill	<b>κόπτω</b> strike, chop, beat
<b>ἀναμένω</b> wait, hold on	<b>καταδιώκω</b> pursue closely
<b>ἀναπήξαντες</b> < <b>ἀναπήγνυμι</b> impale	<b>κατοικέω</b> settle; inhabit
<b>ἀντηχέω</b> sound, resound	<b>κατόπιν</b> by consequence, behind, after
<b>ἀπαιτέω</b> demand back, demand 'x' in acc. from 'y' in acc.	<b>ὅλως</b> wholly, entirely
<b>ἅπαξ</b> once	<b>παρεληλυθότας</b> see ἔρχομαι
<b>ἀποδιώκω</b> chase away	<b>προαίρέω</b> bring forth; (mid.) choose
<b>ἀποκρίνομαι</b> answer, reply	<b>προαπαντάω</b> go forth to meet
<b>*ἀποστέλλω</b> send off	<b>προεῖρω</b> announce
<b>ἄρδην</b> lifted up, on high; utterly	<b>προτάσσω</b> place or post in front
<b>*ἀφίημι</b> send, let go; suffer; permit + inf.	<b>σπένδω</b> pour a libation; (mid.) exchange libations, make a truce, make peace
<b>ἄχρι</b> as far as, up to + gen.; + οὐ until	<b>συγκομίζω</b> carry or bring together
<b>ἄφνω</b> suddenly	<b>συμμάχομαι</b> fight along with

**διάγω** carry over; (intrans.) pass time, live

**διαδράντες < διαδιδράσκω** run off, get away, escape

**διακινδυνεύω** run all risks, hazard all

**διαλέγομαι** converse, discuss

**διαπαρείς < διαπείρω** drive through

**έκκόπτω** cut out, knock out

**\*ἔοικα** (perf. with pres. sense), **εἶξω** be like, look like + dat.; be likely, seem probable

**έξοπλίζω** arm

**έφκειμεν = έφκεμεν** (pluperf.) < **έοικα**

**έπανίστημι** set up again; rise up against

**έπαυλίζομαι** encamp on the field

**συμμείγνυμι** mix together, commingle; come to blows, engage

**συστράτεύω** join in an expedition

**τεκμαίρω** bear witness, give proof

**\*τρέπω (τράπω)** turn, rout

**τρυφάω** live softly, luxuriously

**ύπαντιάζω** come or go to meet, encounter

**ύπεροπτικώς** contemptuous, disdainful

**ύποπτεύω** be suspicious; suspect

**χαλεπαίνω** be severe, sore, grievous + dat.

**χωρέω** go, come; accommodate; intervene

## Adjectives and Nouns and Pronouns

**άγγελος, -ου** *ó messenger*

**άνοιξις, -ιος (-ηος, -εως)** *ή opening*

**άφυκτος, -ον** *not to be shunned*

**βοή, -ης** *ή shout*

**βράγχιον, -ου** *τό fin; (pl.) gills*

**γινόμενα, -ων** *τά happening*

**γυμνάσιον, -ου** *τό school; (pl.) exercises*

**κυβερνήτης, -ου** *ó captain, helmsman*

**κυνηγέσιον, -ου** *τό hunting*

**κύτος, -εος (-ους)** *τό hollow*

**λόχος, -ου** *ó ambush*

**μετάφρενον, -ου** *τό broad of the back*

**\*νεκρός, -οῦ** *ó corpse*

**\*νύξ, νυκτός** *ή night*

γυμνήτης, -ου ὁ <i>naked, lightly armed</i>	ξηρός, -ά, -όν <i>dry</i>
δασμός, -οῦ ὁ <i>distribution, tribute</i>	ὀκτώ (indecl.) <i>eight</i>
δελφίς, -ῖνος ὁ <i>dolphin</i>	οὐδέτερος, -α, -ον <i>not either, neither</i>
δένδρον, -ου τό <i>tree</i>	Παγουρίδαι, -ῶν οἱ <i>Pagouridai</i>
δεξιός, -ά, -όν <i>on the right; fortunate; dexterous, skillful, clever; (f.) right hand</i>	πέμπτος, -η, -ον <i>fifth; (f.) fifth day</i>
δεσμοτήριον, -ου τό <i>prison</i>	*πέντε (indecl.) <i>five</i>
*δεύτερος, -α, -ον <i>second; (adv.) next</i>	Πήλαμος, -ου ὁ <i>Pelamos</i>
ἐβδομήκοντα (indecl.) <i>seventy</i>	πλευρά, -ᾱς ἡ <i>rib</i>
*εἴκοσι (ν) (indecl.) <i>twenty</i>	Ποσειδώνιον, -ου τό <i>temple of Poseidon</i>
εἰρεσία, -ας ἡ <i>rowing; oar; boat-song (to keep time)</i>	ῥάχis, -ιος (-ηος, -εως) ἡ <i>lower back, the chine</i>
ἐκατόν (indecl.) <i>hundred</i>	ῥώμη, -ης ἡ <i>strength, might</i>
ἐνᾱτος, -η, -ον <i>ninth</i>	Σκίνθαρος, -ου ὁ <i>Skintharos</i>
ἐνέδρα, -ας ἡ <i>lying in wait, ambush</i>	σπήλαιον, -ου τό <i>grotto, cave, cavern</i>
ἐνιαυτός, -οῦ ὁ <i>year</i>	στόμα, -ατος τό <i>mouth</i>
ἐρήμος, -ον <i>desolate, solitary; (f.) desert; devoid of + gen.</i>	Ταριχᾶνες, -ων οἱ <i>Tarikhanes</i>
ἡσυχία, -ας ἡ <i>quiet, rest, calm</i>	τρίγλη, -ης ἡ <i>mullet</i>
θόρυβος, -οῦ ὁ <i>noise, din, commotion</i>	Τριτωνομένδητες, -ων οἱ <i>Tritonomendetes</i>
*θυμός, -οῦ ὁ <i>soul, spirit; courage, anger, passion, heart; will, desire</i>	τρόπαιον, -ου τό <i>trophy, victory monument</i>
Θυννοκέφαλοι, -ων οἱ <i>Thynnokephaloi</i>	τροπή, -ῆς ἡ <i>turn, turning; routing</i>
Καρκινόχειρες, -ων οἱ <i>Karkinokheires</i>	ῦλη, -ης ἡ <i>forest, woodland; material</i>
καρπός, -οῦ ὁ <i>fruit</i>	ὑστεραῖος, -ᾱ, -ον <i>following, next, (f. dat. s.) next day</i>



κέλευσμα, -ατος, τό <i>order, command</i>	φιλία, -ας ἢ <i>affectionate regard, friendship</i>
κέρας, -αος τό <i>horn (animal); wing (army)</i>	φωλεός, -οῦ ὁ <i>hole, den</i>
κήρυξ, -ῦκος ὁ <i>herald</i>	Ψηττόποδες, -ων οἱ <i>Psettopodes</i>
κῆτος, -εος (-ους) τό <i>sea-monster, huge fish; whale</i>	ῥῶα, -ᾶς ἢ <i>period, season; time of day; the fitting time</i>

## Module 45 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use **Case and Function Chart** in Appendix I.

ἡμεῖς δὲ προαπαντήσαντες αὐτοῖς παρὰ τὸ Ποσειδώνιον συνεμίξαμεν, πολλῇ βοῇ χρώμενοι.

Check your answers with those in the **Answer Key**.

## Module 45 Top 251–550 Vocabulary to be Memorized

### Conjunction and Preposition and Verbs

ἄμφι *about, for the sake of + gen; about, around + dat.; about, around (motion often implied) + acc.*

ἀτάρ *but*

διδάσκω, διδάξω, ἐδίδαξα, δεδίδαχα, δεδίδαγμα, ἐδιδάχθην *teach, instruct*

λείπω, λείψω, ἔλιπον, λέλοιπα, λέλειμμα, ἐλείφθην *leave, quit*

πίπτω, πεσέομαι, ἔπεσον, πέπτωκα, -----, ----- *fall*

## Adjectives and Nouns

αἰσχρός, αἰσχρά, αἰσχρόν *shameful, disgraceful, base*

δικαστής, δικαστοῦ ὁ *judge; juryman*

εἰρήνη, εἰρήνης ἡ *peace*

κύκλος, κύκλου ὁ *ring, circle, wheel*

νῆσος, νήσου ἡ *island*

## Module 45 Reading Morphologically by James Patterson

### The Present Progressive Middle and Passive

The passive voice is used when the action of a verb is performed upon the subject (πέμπομαι ὑπὸ τοῦ βασιλέως *I am being sent by the king*). Meanwhile, the middle voice is used when the subject of the verb is also the object (λούομαι *I wash myself*), when the subject causes a thing to happen (τὸ οἶκημα οἰκέεται *he gets the building built*), or when there is benefit or advantage to the subject (τὰ παιδιά παιδεύομαι *I have my children educated*).

The present progressive middle and passive use the same personal markers that combine with the theme vowels **ο** and **ε** as follows:

	Singular	Plural
1st	ο + μαι > /ομαι	ο + μεθα > /ομεθα
2nd	ε + σαι > /εσαι > /εαι > /ηι or /ει	ε + σθε > /εσθε
3rd	ε + ται > /εται	ο + νται > /ονται

Intervocalic sigma drops in the second person singular. The Ionic dialect uses the uncontracted /εαι. Attic uses the contracted forms /ηι and /ει.

The personal markers /μαι, /σαι, /ται, and /νται are only used for present and future time verbs. Different endings will be used for past time verbs.

Context will help you determine whether the verb is middle or passive. It cannot be both!

φυλακ//εται > φυλάσσεται (Ionic) or φυλάττεται (Attic)

If middle, this verb might mean *he guards himself*. If passive, it means *she is being guarded*.

## The Past Time Marker

Greek verbs are present in time unless a marker tells you otherwise. Sometimes personal markers will differ depending on whether the verb is past time or not past time (present or future). Otherwise, verbs are marked as having past time by the addition of a past time marker, often called an augment. The past time marker looks like this:

If the base begins with a consonant, the past time marker is *ἐ*/:

βασιλεῖ/	ἐ/βασιλεῖ/	> ἐβασιλεῖ/
ποιε/	ἐ/ποιε/	> ἐποιε/

If the base begins with a vowel, the past time marker is a lengthening (**L**/) of that vowel:

ἄκου/	L/ἄκου/	> ἤκου/
ἐλα/	L/ἐλα/	> ἤλα/
ὀρθο/	L/ὀρθο/	> ὠρθο/

Sometimes *ἐ*/ is used on a verb base that now appears to begin with a vowel. This happens when the base actually began with a consonant, like **ῑ**, **σ**, or a laryngeal (prehistoric consonants that turned into the vowels **α**, **ε**, and **ο**):

ἐ/ῑεργαδ/ > εἰργαδ/

ἐ/σαλο/ > ἔαλο/

ἐ/ῑε/ῑπ/ > ἐεἰπ/ (Homeric) or εἰπ/ (Classical)

Only verbs in the indicative can have true past time. The time of all other verb forms—subjunctive verbs, optative verbs, infinitives, participles—is dependent on their relation to the matrix verb. As a result, the past time marker only appears on verbs in the indicative.

## The Past Progressive

The past progressive is what normal people call the imperfect. It is formed by adding a past time marker to the progressive stem and using past time personal markers (also called “secondary” or “historical”):

Active		Middle/Passive	
/ον	/ομεν	/ομην	/ομεθα
/εσ	/ετε	/εσο*	/εσθε

/ε                      /ον                      /ετο                      /οντο

\*Intervocalic **σ** drops from the ending **/εσο**. **/εο** contracts to **/ευ** in Ionic and **/ου** in Attic.

θαυματ/τ/ομεν > θαυμάζομεν                      *we are amazed*  
 ἐ/θαυματ/τ/ομεν ἐθαυμάζομεν                      *we were amazed*

The active endings **/ον** (1st person singular), **/εξ**, **/ε**, and **/ον** (3rd person plural) and the middle/passive endings **/ομην**, **/εσο**, **/ετο**, and **/οντο** are used for indicative verbs in the past time. In other words, these not only indicate person and number. They also indicate past time.

φυλακ/τ/εται > φυλάσσεται                      *he is being guarded*  
 ἐ/φυλακ/τ/ετο > ἐφυλάσσετο                      *she was being guarded*

For the present progressive of **ἐσ/** and **ι/**, see Module 59 of Reading Morphologically. Here is how these verbs look in the past progressive.

#### Past Progressive Active Indicative of **ἐσ/** *be*

ἦ or ἦν                      ἦμεν  
 ἦσθα                      ἦτε or ἦστε  
 ἦν                      ἦσαν

Many of the past progressive active forms of **ι/** *go* are also unpredictable. What can be said is as follows. The base **ι/** (where **ι** is long) takes an **ἐ/** past time prefix. Through quantitative metathesis, **ἐ/ι/** becomes **ἦ-**. With this stem, the plural forms **ἦμεν**, **ἦτε**, and **ἦσαν** are expected. So, too, is the alternate first singular **ἦα**: both **/ν** and **/α** come from **/ῑ**. The singular forms **ἦειν**, **ἦεις**, and **ἦει** look like they have endings modelled after the past progressive of verbs whose bases end in **-ε/** (for instance, second singular **ἐτίθεις**, **ἐποίεις**, third singular **ἐτίθει**, **ἐποίει**) where **-ει-** is generalized to the first singular. This perhaps explains the alternate third plural **ἦεσαν** (see **ἐτίθεσαν**).

#### Past Progressive Active Indicative of **ι/** *go*

ἦειν or ἦα                      ἦμεν  
 ἦεις                      ἦτε  
 ἦει or ἦειν                      ἦσαν or ἦεσαν

## Module 46

# Subordinate Clauses in Indirect Question and Statement

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## Module 46 Summary

In this module, you will learn how to read and to translate subordinate clauses in indirect questions and statements.

## Tense and Mood in Indirect Questions and Statements

When you encounter indirect questions and statements in the wild, there will be instances when the reported speech has both an independent and subordinate clause:

**Direct:** they do not love one another because they do not love themselves.

**Indirect:** she said that they did not love one another because they did not love themselves.

In the previous module you learned how to read and translate independent clauses when placed into indirect questions or statements. In what follows, you learn how to read and translate subordinate clauses when placed into indirect questions or statements.

## Subordinate Clauses in Indirect Questions and Statements

The tense of the matrix (head) verb affects what mood the verb in a subordinate clause has once it is placed into indirect speech.

## Head Verbs

Head verbs introduce a subordinate clause initiated by **ὅτι** *that*, **ὥς** *that, how* or by an interrogative conjunction or adverb. These verbs are typically referred

to as head verbs because their action occurs in the brain. They can be classed as showing (1) emotion, (2) instruction, (3) knowledge and perception, and (4) saying.

## Sequence of Tenses

Remember that the primary tenses are the present, future, and perfect and that the secondary tenses are the imperfect, aorist, and pluperfect. Also remember that secondary tenses have a past indicative augment.

### Primary Sequence

If the matrix (head) verb is in a primary tense, all verbs in subordinate clauses retain the tense and mood of the original direct speech.

### Secondary Sequence

If the matrix (head) verb is in a secondary tense, there are two options. First, all verbs in subordinate clauses may retain the tense and mood of the original direct speech. Or, second, indicatives in subordinate clauses retain the tense of the original direct speech but switch their mood to the optative. Since Greek does not have an optative in the imperfect and pluperfect tenses, an imperfect indicative may be switched to a present optative and a pluperfect indicative to a perfect optative, the formation of which is not covered in the *21<sup>st</sup>-Century* series due to its rarity. Tense and mood of counterfactuals remain unchanged.

## Subordinate Clauses in Primary Sequence in Summary

Subordinate Clause	Original Mood	Reported Mood
counterfactual, present	imperf. indicative	imperf. indicative
counterfactual, past	aorist indicative	aorist indicative
habitual, present	ἄν + subjunctive	ἄν + subjunctive
habitual, past	optative	optative
neutral	indicative	indicative
potential	optative	optative
prospective	ἄν + subjunctive	ἄν + subjunctive
fear, primary	subjunctive	subjunctive
fear, secondary	optative	optative
purpose, primary	subjunctive	subjunctive
purpose, secondary	optative	optative

Note that there is no change in mood when in primary sequence.

## Subordinate Clauses in Secondary Sequence in Summary

Subordinate Clause	Original Mood	Reported Mood
counterfactual, present	imperf. indicative	imperf. indicative
counterfactual, past	aorist indicative	aorist indicative
habitual, present	ἄν + subjunctive	<b>optative</b>
habitual, past	optative	optative
neutral	indicative	indicative
potential	optative	optative
prospective	ἄν + subjunctive	<b>optative</b>
fear, primary	subjunctive	<b>optative</b>
fear, secondary	optative	optative
purpose, primary	subjunctive	<b>optative</b>
purpose, secondary	optative	optative

Note where the changes in mood occur.

**Lysias, Λυσίας c. 445–c. 380 BCE.** Lysias was a speech writer and one of ten logographers chosen for the canon by the scholars Aristophanes of Byzantium and Aristarkhos of Samothrakia. Lysias' father, Kephalos, was from the Greek colony of Syracuse in Sicily. Lysias lived in Athens as an *isoteles* (ἰσοτελής), a foreigner taxed the same amount as a citizen of Athens. Many of the speeches were written for others and delivered in court either as a defense or a charge against another.

## Module 46 Practice Translating Subordinate Verbs in Indirect Questions and Statements

Translate the sentences below, excerpted from Lysias' *On the Murder of Eratosthenes*, *Against Eratosthenes*, and *Against Agoratos*. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

1. εὖ γὰρ οἶδ' ὅτι, εἰ τὴν αὐτὴν γνώμην περὶ τῶν ἄλλων ἔχοιτε, ἦνπερ περὶ ὑμῶν αὐτῶν, οὐκ ἂν εἴη ὅστις οὐκ ἐπὶ τοῖς γεγενημένοις ἀγανακτοίη. ἀλλὰ πάντες ἂν περὶ τῶν τὰ τοιαῦτα ἐπιτηδευόντων τὰς ζημίας μικρὰς ἡγοῖσθε (*On the Murder of Eratosthenes* 1.1).
2. ἐδόκει μοι ταῦτη πειρᾶσθαι σωθῆναι, ἐνθυμουμένῳ ὅτι, ἐὰν μὲν λάθω, σωθήσομαι. ἐὰν δὲ ληφθῶ, ἡγούμην μὲν, εἰ Θέογνις εἴη πεπεισμένος ὑπὸ τοῦ Δαμνίππου χρήματα λαβεῖν, οὐδὲν ἦττον ἀφεθήσεσθαι. εἰ δὲ μή, ὁμοίως ἀποθανεῖσθαι. ταῦτα διανοηθεῖς, ἔφηνον, ἐκείνων ἐπὶ τῇ αὐλείῳ θύρᾳ τὴν φυλακὴν ποιουμένων. τριῶν δὲ θυρῶν οὐσῶν, ἃς ἔδει με διελθεῖν, ἅπασαι ἀνεωγμέναι ἔτυχον (*Against Eratosthenes* 12.16).
3. καὶ μὲν δὴ πολλοὶ καὶ τῶν ἀστῶν καὶ τῶν ξένων ἤκουσιν εἰσόμενοι τίνα γνώμην περὶ τούτων ἔξετε. ὧν οἱ μὲν, ὑμέτεροι ὄντες πολῖται, μαθόντες ἀπίασιν ὅτι ἡ δίκην δώσουσιν ὧν ἂν ἐξαμάρτωσιν, ἢ πράξαντες μὲν ταῦτα, ὧν ἐφίενται, τύραννοι τῆς πόλεως ἔσσονται, δυστυχήσαντες δὲ τὸ ἴσον ὑμῖν ἔξουσιν (*Against Eratosthenes* 12.35).
4. ὁ δέ, ὧν μὲν ὑπέσχετο, οὐδὲν ἔπραξεν· οὕτως δὲ ἐνετεθύμητο ὥς χρὴ μικρὰν καὶ ἀσθενῆ γενέσθαι τὴν πόλιν, ὥστε, περὶ ὧν οὐδεὶς πώποτε οὔτε τῶν πολεμίων ἐμνήσθη οὔτε τῶν πολιτῶν ἤλπισε, ταῦθ' ὑμᾶς ἔπεισε πρᾶξαι, οὐχ ὑπὸ Λακεδαιμονίων ἀναγκαζόμενος, ἀλλ' αὐτὸς ἐκείνοις ἐπαγγελλόμενος· τοῦ τε Πειραιῶς τὰ τεῖχη περιελεῖν καὶ τὴν ὑπάρχουσαν πολιτείαν καταλῦσαι, εὔ εἰδὼς ὅτι, εἰ μὴ πασῶν τῶν ἐλπίδων ἀποστερηθήσεσθε, ταχεῖαν παρ' αὐτοῦ τὴν τιμωρίαν κομιεῖσθε (*Against Eratosthenes* 12.70).
5. μετὰ δὲ ταῦτα Θηραμένης, ἐπιβουλεύων τῷ πλήθει τῷ ὑμετέρῳ, ἀναστὰς λέγει ὅτι, ἐὰν αὐτὸν ἔλησθε περὶ τῆς εἰρήνης πρεσβευτὴν αὐτοκράτορα, ποιήσει ὥστε μήτε τῶν τειχῶν διελεῖν μήτε ἄλλο τὴν πόλιν ἐλαττωσάι μηδέν· οἶοιτο δὲ καὶ ἄλλο τι ἀγαθὸν παρὰ Λακεδαιμονίων τῇ πόλει εὐρήσεσθαι. πεισθέντες δὲ ὑμεῖς εἴλεσθε ἐκείνον πρεσβευτὴν αὐτοκράτορα, ὃν τῷ προτέρῳ ἔτει στρατηγὸν χειροτονηθέντα ἀπεδοκιμάσατε, οὐ νομίζοντες εὖνουν εἶναι τῷ πλήθει τῷ ὑμετέρῳ (*Against Agoratos* 13.9).

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀγανακτέω *feel irritation; be vexed at + dat.*

\*αἰρέω *take, seize, grab, capture; (mid.) choose*

ἐλπίζω *expect; hope for, hope*

ἐνθυμέομαι *lay to heart, ponder; think much or deeply of + gen.; be concerned or angry at*



<b>*ἀναγκάζω</b> <i>force, compel, constrain</i>	<b>ἐξῆμαρτάνω</b> <i>miss the mark, fail, err, do wrong + gen. or acc.</i>
<b>ἀνοίγνυμι</b> <i>open</i>	<b>ἐπαγγέλλω</b> <i>tell, proclaim, announce</i>
<b>ἀνίστημι</b> <i>make to stand up, raise up</i>	<b>ἐπιβουλεύω</b> <i>plot against + dat.</i>
<b>ἀπίαισι</b> < <b>ἄπειμι</b> <i>go away</i>	<b>ἐπιτηδεύω</b> <i>practice, pursue</i>
<b>ἀποδοκιμάζω</b> <i>reject (on scrutiny), reject (for want of qualification)</i>	<b>ἐφίημι</b> <i>send on, against; let go, yield; (mid.) command, give orders; (mid.) aim at, long for + gen.</i>
<b>ἀποστερέω</b> <i>rob, despoil, bereave</i>	<b>καταλύω</b> <i>destroy; dissolve</i>
<b>*ἀφεθήσεσθαι</b> < <b>ἀφίημι</b> <i>send forth, discharge; let go, call off; neglect, fail; suffer, permit + inf.</i>	<b>*κομίζω</b> <i>take care of; take, carry, convey; carry away; bring; (mid.) acquire; (pass.) come or go back, return</i>
<b>*διαίρέω</b> <i>take one from another, cleave in twain, divide into parts; take down a part + gen.</i>	<b>μιμνήσκω</b> <i>remind, call to mind; (mid. and pass.) remember, mention + gen.</i>
<b>διανοέομαι</b> <i>intend, be minded to (+ inf.); think, suppose; be disposed</i>	<b>ὁμοίως</b> <i>similarly</i>
<b>διέρχομαι</b> <i>go through, pass through; relate</i>	<b>*πειράω</b> <i>make trial of + gen.; try + inf.</i>
<b>δυστυχέω</b> <i>be unlucky, unhappy, unfortunate</i>	<b>περιαίρέω</b> <i>take off (something that surrounds), take away, strip off</i>
<b>εἰδώς</b> < <b>οἶδα</b>	<b>πώποτε</b> <i>ever yet</i>
<b>εἵλεσθε</b> < <b>αἰρέω</b>	<b>*σώζω</b> <i>save, keep</i>
<b>εἰσόμενοι</b> < <b>οἶδα</b>	<b>ὑπισχνέομαι</b> <i>undertake, do + inf.; promise, profess</i>
<b>ἐλασσόω</b> <i>make less, diminish</i>	<b>χειροτονέω</b> <i>(to stretch out the hand) vote, elect</i>
<b>ἔλησθε</b> < <b>αἰρέω</b>	

## Adjectives and Nouns and Pronouns

ἀσθενής, -ές without strength, weak; feeble, sickly	θύρα, -ας ἡ door
ἀστός, -οῦ ὁ townsman, citizen	*Λακεδαιμόνιος, Λακεδαιμονία, Λακεδαιμόνιον Spartan, Lakedaimonian
αὔλειος, -ᾶ, -ον (-ος, -ον) of or belonging to the courtyard	*ξένος (ξεῖνος), ξένη, ξένον foreign, strange; (n.) guest, stranger
αὐτοκράτωρ, -ορος (adj.) independent, possessing full powers; (n.) commander	Πειραιεύς, -έως (-ῶς) ὁ Peiraieus (Piraeus)
*γνώμη, γνώμης ἡ judgment, thought, opinion, purpose	*πολιτεία, -ᾶς ἡ government, constitution, commonwealth
Δαμνίππος, -ου ὁ Damnippos	*πολίτης (πολιήτης), πολίτου ὁ citizen, freeman
*εἰρήνη, εἰρήνης ἡ peace	πρεσβευτής, -οῦ ὁ ambassador
*ἐλπίς, ἐλπίδος ἡ hope, expectation	τιμωρία, -ας ἡ revenge, vengeance
εὖνοος, -ον (-ους, -ουν) well- disposed, kindly, friendly	*τύραννος, τυράννου ὁ tyrant, absolute ruler
ζημία, -ᾶς ἡ fine, loss, damage, penalty	*ὕμετερος, ὑμετέρᾳ, ὑμέτερον your
*ἥσσων, ἥσσον worse, inferior, weaker; less, fewer	φυλακή, -ῆς ἡ watching, guarding; garrison
Θέογνις, -ιδος ὁ Theognis	ὧν = τούτων ἅ
Θηραμένης, -εος (-ους) ὁ Theramenes	

## Module 46 Practice Translating

Translate the sentences below, which have been adapted slightly from Lucian's *True Story* (Ἀληθῆ Διηγήματα 1.40-42). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each

sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

ταραχθέντες οὖν ἀνειρπύσαμεν ἐπ’ αὐτὸ τὸ στόμα τοῦ θηρίου. καὶ στάντες ἐνδοτέρω τῶν ὀδόντων, καθεωρῶμεν ἀπάντων ὧν ἐγὼ εἶδον θεαμάτων παραδοξότατον· ἄνδρας μεγάλους, ὅσον ἡμισταδιαίους τὰς ἡλικίας, ἐπὶ νήσων μεγάλων προσπλέοντας ὥσπερ ἐπὶ τριήρων. οἶδα μὲν οὖν ἀπίστοις εἰκότα ἱστορήσων· λέξω δὲ ὁμως. νῆσοι ἦσαν ἐπιμήκεις μὲν, οὐ πάνυ δὲ ὑψηλαί, ὅσον ἑκατὸν σταδίων ἑκάστη τὸ περίμετρον. ἐπὶ δὲ αὐτῶν ἔπλεον τῶν ἀνδρῶν ἐκείνων ἀμφὶ τοὺς εἴκοσι καὶ ἑκατόν· τούτων δὲ οἱ μὲν παρ’ ἑκάτερα τῆς νήσου καθήμενοι ἐφεξῆς ἐκωπηλάτουν κυπαρίττοις μεγάλαις αὐτοκλάδοις καὶ αὐτοκόμοις ὥσπερ ἐρετμοῖς. κατόπιν δὲ ἐπὶ τῆς πρύμνης, ὡς ἐδόκει, κυβερνήτης ἐπὶ λόφου ὑψηλοῦ εἰστήκει, χάλκεον ἔχων πηδάλιον πεντασταδιαῖον τὸ μῆκος. ἐπὶ δὲ τῆς πρῶρας ὅσον τετταράκοντα ὦπλισμένοι αὐτῶν ἐμάχοντο, πάντα εἰκότες ἀνθρώποις πλὴν τῆς κόμης· αὕτη δὲ πῦρ ἦν καὶ ἐκάετο, ὥστε οὐδὲ κορύθων ἐδέοντο. ἀντὶ δὲ ἰστίων ὁ ἄνεμος ἐμπίπτων τῇ ὕλῃ, πολλῇ οὖσῃ ἐν ἑκάστῃ, ἐκόλπου τε ταύτην καὶ ἔφερε τὴν νῆσον ἣ ἐθέλοι ὁ κυβερνήτης. κελευστής δὲ ἐφειστήκει αὐτοῖς, καὶ πρὸς τὴν εἰρεσίαν ὁξέως ἐκινοῦντο ὥσπερ τὰ μακρὰ τῶν πλοίων.

τὸ μὲν οὖν πρῶτον δύο ἢ τρεῖς ἑωρῶμεν, ὕστερον δὲ ἐφάνησαν ὅσον ἑξακόσιοι. καὶ διαστάντες ἐπολέμουν καὶ ἐναυμάχουν. πολλοὶ μὲν οὖν ἀντίπρωροι συνηράσσοντο ἀλλήλοις. πολλοὶ δὲ καὶ ἐμβληθεῖσαι κατεδύοντο. αἱ δὲ συμπλεκόμεναι καρτερῶς διηγωνίζοντο καὶ οὐ ῥαδίως ἀπελύοντο· οἱ γὰρ ἐπὶ τῆς πρῶρας τεταγμένοι πᾶσαν ἐπεδείκνυντο προθυμίαν ἐπιβαίνοντες καὶ ἀναιροῦντες. ἐζώγρει δὲ οὐδεὶς. ἀντὶ δὲ χειρῶν σιδηρῶν πολὺποδας μεγάλους ἐκδεδεμένους ἀλλήλοις ἐπερρίπτουν. οἱ δὲ περιπλεκόμενοι τῇ ὕλῃ κατεῖχον τὴν νῆσον. ἔβαλλον μέντοι καὶ ἐτίτρωσκον ὀστρεοῖς τε ἀμαξοπληθεῖσι καὶ σπόγγοις πλεθριαίοις. ἡγεῖτο δὲ τῶν μὲν Αἰολοκένταυρος, τῶν δὲ Θαλασσοπότης. καὶ μάχη αὐτοῖς ἐγενένητο, ὡς ἐδόκει, λείας ἔνεκα· ἐλέγετο γὰρ ὁ Θαλασσοπότης πολλὰς ἀγέλας δελφίνων τοῦ Αἰολοκενταύρου ἐληλακέναι, ὡς ἦν ἀκούειν ἐπικαλούντων ἀλλήλοις καὶ τὰ ὀνόματα τῶν βασιλέων ἐπιβοωμένων. τέλος δὲ νικῶσιν οἱ τοῦ Αἰολοκενταύρου καὶ νήσους τῶν πολεμίων καταδύουσιν ἀμφὶ τὰς πεντήκοντα καὶ ἑκατόν. καὶ ἄλλας τρεῖς λαμβάνουσιν αὐτοῖς ἀνδράσιν. αἱ δὲ λοιπαὶ πρύμναν κρουσάμεναι ἔφευγον. οἱ δὲ μέχρι τινὸς χρόνου διώξαντες, ἐπειδὴ ἐσπέρα ἦν, τραπόμενοι πρὸς τὰ ναυάγια τῶν πλείστων ἐπεκράτησαν καὶ τὰ ἑαυτῶν ἀνείλοντο. καὶ γὰρ ἐκείνων κατέδυσαν νῆσοι οὐκ ἐλάττους τῶν ὀγδοήκοντα. ἔστησαν δὲ καὶ τρόπαιον τῆς νησομαχίας, ἐπὶ τῇ κεφαλῇ τοῦ κήτους μίαν τῶν πολεμίων νήσων ἀνασταυρώσαντες. ἐκείνην μὲν οὖν τὴν νύκτα περὶ τὸ θηρίον ηὐλίσαντο ἐξάψαντες αὐτοῦ τὰ ἀπόγεια καὶ ἐπ’ ἀγκυρῶν πλησίον ὀρμίσάμενοι· καὶ γὰρ ἀγκύραις ἐχρῶντο μεγάλαις ὑαλίναις καρτεραῖς. τῇ ὑστεραίᾳ δὲ θύσαντες ἐπὶ τοῦ κήτους καὶ τοὺς οἰκείους θάψαντες ἐπ’ αὐτοῦ ἀπέπλεον ἡδόμενοι καὶ ὥσπερ παιᾶνας ᾄδοντες. ταῦτα μὲν τὰ κατὰ τὴν νησομαχίαν γενόμενα.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

αείδω or ᾄδω *sing*

\*ἀναιρέω *take up, pick up; destroy, kill*

ἀνασταυρόω *impale*

ἀνερπύζω *creep up*

ἀπολύω *acquit, release*

ἀποπλέω *sail off*

αὐλίζομαι *lie in the court-yard, live, camp*

\*βάλλω *throw, hit; (mid.) ἐπ' ἐαυτῶν βαλλόμενοι acting on their own*

διαγωνίζομαι *contend, struggle*

διῴστημι *set apart, separate*

\*διώκω *pursue, chase, drive; sue, prosecute*

ἐκδέω *bind, fasten*

ἐληλακέναι < ἐλαύνω

ἐμβάλλω *throw in, put in*

ἐμπίπτω *fall into, on*

ἐνδοτέρω *more within*

ἐξάπτω *fasten, fasten 'x' in acc. to 'y' in gen.*

\*ἔοικα (perf. with pres. sense) *be like, look like + dat.; be likely, seem probable*

ἐπιβαίνω *go upon*

ἐπιδείκνυμι *show off, display*

\*θύω *sacrifice*

ἱστορέω *inquire into, about; record, give an account*

καθοράω *see, look down upon*

κάθημαι *be seated, sit*

κατόπιν *by consequence, behind, after + gen.*

κάω *kindle; set on fire, burn*

καρτερῶς *forcefully*

καταδύω (intrans. and 2nd aor.) *set (of sun); plunge into; (1st aor.) cause to sink (ships)*

\*κατέχω *hold fast; detain, hold back, withhold; possess + gen.*

\*κινέω *move; set in motion; urge on*

κολπώω *make swell, make belly*

κρούω *strike, smite; + πρύμναν back water*

κωπηλατέω *pull an oar*

μάχομαι *fight, fight with + dat.*

ναυμαχέω *fight in a ship, fight by sea*

\*νικάω *win, conquer, prevail*

όξέως *swiftly*

όπλίζω *equip, make ready; arm*

όρμίζω *moor, anchor*

περιπλέκω *twine, fold round, embrace*

<b>ἐπικρατέω</b> <i>rule over</i> + gen. or dat.	<b>*πλέω (πλώω)</b> <i>sail</i>
<b>ἐπιρρίπτω</b> <i>cast at</i>	<b>*πολεμέω</b> <i>make war, make war against</i> + dat.
<b>ἐπιβοάω</b> <i>call upon, cry out to</i>	<b>προσπλέω</b> <i>sail towards</i>
<b>ἐπικαλέω</b> <i>call upon</i>	<b>ῥαδίως</b> <i>easily</i>
<b>ἐφεξῆς</b> <i>in order, in a row, one after another</i>	<b>σμπλέκω</b> <i>twine</i>
<b>ἐφίστημι</b> (trans.) <i>set upon, set in charge of; cause to stop;</i> (intrans.) <i>stand upon, by, against; be in charge of</i> (+ dat.)	<b>συναράσσω</b> <i>dash together</i> + dat.; <i>dash in pieces, shiver</i>
<b>ζωγρέω</b> <i>take alive, save, revive; take captive</i>	<b>ταράσσω</b> <i>stir, stir up, excite, trouble</i>
<b>ἡδομαι</b> (aorist ἡσθην) <i>enjoy, take pleasure</i> + dat. or + part.	<b>*τάσσω</b> <i>draw up in order, station, appoint</i>
<b>θάπτω</b> <i>bury</i>	<b>τιτρώσκω</b> <i>wound</i>

## Adjectives and Nouns and Pronouns

<b>ἀγέλα, -ας ἡ</b> <i>herd</i>	<b>λόφος, -ου ὁ</b> <i>neck, crest of hill, ridge, crest of a helmet</i>
<b>ἄγκυρα, -ᾱς ἡ</b> <i>anchor</i>	<b>μῆκος, -εος (-ους) τό</b> <i>length; size, greatness</i>
<b>Αἰολοκένταυρος, -ου ὁ</b> <i>Aiolokentauros (restless centaur)</i>	<b>ναυαγία, -ας ἡ</b> <i>shipwreck</i>
<b>ἀμαξοπληθής, -ές</b> <i>large enough to fill a wagon</i>	<b>νησομαχία, -ας ἡ</b> <i>island-fight</i>
<b>ἄνεμος, -ου ὁ</b> <i>wind</i>	<b>*νῆσος, νήσου ἡ</b> <i>island</i>
<b>ἀντίπρωρος, -ον</b> <i>prow to prow, face to face</i>	<b>ὀγδοήκοντα</b> <i>eighty</i>
<b>ἄπιστος, -ον</b> <i>not to be trusted</i>	<b>ὀδούς, ὄντος ὁ</b> <i>tooth</i>
<b>ἀπόγειος, -ᾱ, -ον</b> <i>from land, coming off land; (n. pl.) shore-ropes</i>	<b>*οἰκεῖος, -ᾱ, -ον</b> <i>related, domestic, belonging to the house; one's own</i>
<b>αὐτόκλαδος, -ον</b> <i>branches and all</i>	<b>ὄστρεον (ὄστρειον), -ου τό</b> <i>oyster</i>

αὐτόκομος, -ον <i>with natural hair, shaggy</i>	παιάν, -ᾶνος ὁ <i>péan, chant, song of victory</i>
δελφίς, -ῖνος ὁ <i>dolphin</i>	παραδοξότατος, -η, -ον <i>most incredible, unexpected</i>
*εἴκοσι (ν) <i>twenty</i>	πεντασταδιαῖος, -η, -ον <i>of five stades</i>
εἰρεσία, -ας ἡ <i>rowing; oar; boat-song (to keep time)</i>	πεντήκοντα <i>fifty</i>
ἐκατόν (indecl.) <i>hundred</i>	περίμετρον, -ου τό <i>circumference</i>
*ἐλάσσων, ἐλάσσον <i>less, fewer, smaller</i>	πηδάλιον, -ου τό <i>steering paddle, rudder</i>
ἑξακόσιοι, -αι, -α <i>six-hundred</i>	πλεθριαῖος, -ᾱ, -ον <i>broad, of the size of a plethron (c. 30 meters; 100 ft.)</i>
ἐπιμήκης, -ες <i>long, oblong</i>	πλησίος, -ᾱ, -ον <i>near, close to + gen.</i>
ἐρετμός, -οῦ ὁ <i>rowing</i>	πλοῖον, -ου τό <i>ship, boat</i>
ἐσπέρα, -ας ἡ <i>evening, the west</i>	πολύπους, πολύπουν <i>many-footed</i>
ἡλικία, -ας ἡ <i>time of life, age; stature</i>	προθυμία, -ας ἡ <i>readiness, willingness, eagerness, zeal</i>
ἡμιστάδιαῖος, -ᾱ, -ον <i>of half a stade (one stade = 185 meters, 609.9 ft.)</i>	πρύμνα (-η), -ᾱς (-ης) ἡ <i>stern, poop</i>
θαλασσοπότης, -οῦ ὁ <i>Thalassopotes (sea-drinker)</i>	πρῶρα, -ᾱς ἡ <i>proa, bow</i>
θέαμα, -ατος τό <i>sight, show, spectacle</i>	σίδηρος, -ου ὁ, ἡ <i>iron</i>
θηρίον, -ου τό <i>wild animal, beast</i>	σπόγγος, -ου ὁ <i>sponge</i>
ἱστίον, -ου τό <i>web, cloth, sheet, sail</i>	στόμα, -ατος τό <i>mouth</i>
κελευστής, -οῦ ὁ <i>boatswain</i>	τετταράκοντα <i>forty</i>
κεφαλή, -ῆς ἡ <i>head</i>	τριήρης, -εος (-ους) ἡ <i>trireme</i>
κῆτος, -εος (-ους) τό <i>sea-monster, huge fish; whale</i>	τρόπαιον, -ου τό <i>trophy, victory monument</i>
κόμη, -ης ἡ <i>hair</i>	ὕαλινος, -η, -ον <i>of crystal, glass</i>

κόρυθος, -ου ὁ <i>helmet</i>	ὕλη, -ης ἡ <i>forest, woodland; material</i>
κυβερνήτης, -ου ὁ <i>captain, helmsman</i>	ὑστεραῖος, -ᾶ, -ον <i>following, next; τῇ ὑστεραίῃ ἡμέρῃ on the next day</i>
κυπάριττος, -ου ἡ <i>cypress tree</i>	ὑψηλός, -ή, -όν <i>high, lofty</i>
λείᾶ, -ᾶς ἡ <i>booty, plunder</i>	χάλκεος, -ᾶ, -ον <i>of copper, bronze</i>

## Module 46 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

τὸ μὲν οὖν πρῶτον δύο ἢ τρεῖς ἑωρῶμεν, ὕστερον δὲ ἐφάνησαν ὅσον ἑξακόσιοι. καὶ διαστάντες ἐπολέμουν καὶ ἐνανμάχουν.

Check your answers with those in the **Answer Key**.

## Module 46 Top 251–550 Vocabulary to e Memorized

### Adverb and Conjunction and Verbs

αἶρω, ἀρῶ, ἤρα, ἤρκα, ἤρμαι, ἤρθην *take up, raise; lift up*

ἅπλῳς *singly, in one way*

δέχομαι, δέξομαι, ἐδέξάμην, -----, δέδεγμαι, ἐδέχθην *take, accept, receive; welcome; meet, encounter; undertake + inf.*

ἕως *as long as, while, until*

καταλαμβάνω, καταλήψομαι, κατέλαβον, κατείληφα, κατείλημμαι, κατελήφθην *seize; come across, overtake; comprehend; befall, happen, (imper.) καταλαμβάνει ταῦτα αὐτὸν ποιεῖν it falls to his lot to do these things, ἀναγκαία καταλαμβάνει αὐτὴν φεύγειν necessity falls upon her to flee*

λανθάνω, λήσω, ἔλαθον, λέληθα, -----, ----- *escape notice + 'x' in acc. + participle; do (the action of the participle) + λανθάνω secretly, without being seen*

τάσσω, τάξω, ἔταξα, τέταχα, τέταγμαι, ἐτάχθην *draw up in order, station, appoint*

φύω, φύσω, ἔφυσα or ἔφῡν, πέφυκα, -----, ἐφύην *produce, make grow; beget; grow, be born; be prone to + inf.*

## Adjectives

ἥσσων, ἥσσον *worse, inferior, weaker, ἥσσων αὐτοῦ θηρεῦει inferior to him at running; less, fewer*

τέταρτος, τετάρτη, τέταρτον *fourth*

## Module 46 Reading Morphologically by James Patterson

### The Aorist

The aorist aspect focuses on the event of an action rather than its duration or impact. For instance, “I ran a marathon” is aorist because the statement is concerned solely with the event, not how long it took (“I was running a marathon” is progressive) or how I feel having done it (“I have run a marathon and feel great” is perfect). The aorist aspect is marked either by adding /σ/ to a base, in which case the formation is called sigmatic, or by not adding /σ/ to a base, in which case the formation is called asigmatic. This module looks at the sigmatic aorist. In the next module we look at the asigmatic aorist.

### The Sigmatic Aorist

In the indicative, the aorist is only used in the past time. So to form the aorist indicative, begin by adding a past time marker to the front of a base (ἐ/ if it begins with a consonant, Ἰ/ if it begins with a vowel). Then add the /σ/ aorist aspect marker to the end of the base and a personal marker:



**Active Middle**

/α	/αμεν	/αμην	/αμεθα
/ας	/ατε	/ασο > /αο > /ω	/ασθε
/ε	/αν	/ατο	/αντο

The aorist is one instance (the future is the other) in which the middle and passive have separate forms.

As a result, we get forms like:

Λ/ἄκου/σ/αμεν > ἤκουσα	<i>I heard</i>
ἐ/λυ/σ/αμην > ἐλυσάμην	<i>I freed myself</i>

It is usually true in Greek that short vowels lengthen when markers are added to them:

ἐ/ποιε/σ/α > ἔποιησα	<i>I made</i>
ἐ/στα/σ/α > ἔστησα	<i>I set up</i>

There are occasional exceptions to this:

ἐ/καλε/σ/α > ἐκάλεσα	<i>I called</i>
ἐ/τελε/σ/α > ἐτέλεσα	<i>I finished</i>

In these cases, it is because the bases originally ended in **-σ/**, not a short vowel, and **σσ** became **σ** by geminate reduction:

ἐ/τελεσ/σ/α > ἐτέλεσσα > ἐτέλεσα

Labial stops (**π, β, φ**) combine with **σ** to produce **ψ**:

ἐ/σκωπ/σ/α > ἔσκωψα	<i>I mocked</i>
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Velar stops (**κ, γ, χ**) combine with **σ** to produce **ξ**:

ἐ/φραγ/σ/α > ἔφραξα	<i>I fortified</i>
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Dental stops (**τ, δ, θ**) always drop before **σ**:

ἐ/θησανριδ/σ/α > ἐθησαύρισα	<i>I stored</i>
--------------------------------	-----------------

When making verbs, Merkin consonants (**μ, ρ, λ, ν**) drop before **σ** and the preceding vowel stretches:

Λ/ἀγγελ/σ/α > *I announced*

ἡγγελσα > ἡγγειλα

ἐκτεν/σ/α > ἔκτενσα *I killed*

> ἔκτεινα

Although the /σ/ aorist aspect marker is no longer visible in these forms, they are still sigmatic aorists.

## Module 47

# Word Order: Clitics and Full Words

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## Module 47 Summary

In this module you will learn to segment a sentence into cola and to identify clitics and full words.

### General Observations

In learning Ancient Greek, much care must be given to the endings and the valuable information they impart for understanding what is being said. As much care must be given to word order. For a novice, a tendency is to put so much concern into individual words that the reasons for the original word order and the meaning that this word order creates become lost. Placing effort into reading instead of translating will assist in your understanding of the content of the original and of the rationale for the sequence the words follow. In this module, we consider the effect that cola, clitics, and full words have on meaning and encourage you to learn to focus on the arrangement of the words in a sentence.

### Why Focus on Word Order?

A focus on word order requires us to be attentive to the pronunciation of words and of word segments, hitherto **cola**. This focus in turn enables us to understand how cola relate to one another in the creation of coherent and meaningful sentences. Analyzing the relationship that cola have to each other enables us to make rich interpretative conclusions about the overall import of what we are reading.

## Some Technical Vocabulary

Parts I and II of this series are built on the analytical foundation of identifying the parts of speech of words<sup>1</sup> and of parsing the function of each part of speech. Identifying a word's part of speech and function shows how individual words relate to each other. These founding principles give us the ability to identify, parse, and understand the relationship between the words of any sentence, no matter how complicated, convoluted, or beautifully expressed.

From this module on, a third analytical principle is added: identifying cola and how cola relate to each other. This principle requires some additional technical vocabulary. Writing these modules has been difficult in part because the principles which govern word order are not fully understood. They have also been difficult because the scholarship on word order introduces many complicated concepts and terms. In what follows I have relied extensively on Scheppers' *The Colon Hypothesis*. Any mistakes are mine alone.

To simplify the technical argot that the scholarship on word order introduces, when segmenting sentences into cola I will refer to words by these two categories:

1. **clitics** (as defined by linguists and NOT by scholars of Ancient Greek), also referred to as non-autonomous words or appositives;<sup>2</sup>
2. **full words**, which may also be referred to as lexical words, autonomous words, mobile words, and strong words.

**Clitics** are words that are inherently unable to form a full utterance, clause, or colon because they need to cling to another word. Clitics are not autonomous—each requiring the presence of at least one additional word for the utterance to be complete. As such, clitics are barred either from being in first position or in last position. Clitics are typically the article, conjunctions, and prepositions.

**Full words** carry a phonological accent and can be the main point of an utterance or clause or colon. They can also make a full utterance—φεύγει *she flees*. It is not the case that a defining feature of full words is that they can be found in different positions within the sentence. Rather, full words are not barred, like clitics, from being in first or last position. Full words are

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1 Though textbooks and scholarship often identify certain words, particularly adverbs, as particles, this text intentionally avoids doing so because the eight parts of speech are sufficient for identifying all Greek words. Thus, the category “particle” introduces a complexity that is not necessary.

2 “Clitics can be defined as prosodically defective function words. They can belong to a number of syntactic categories, such as articles, pronouns, prepositions, complementizers, negative adverbs, or auxiliaries. They do not generally belong to open classes, like verbs, nouns, or adjectives” (<https://oxfordre.com/linguistics/display/10.1093/acrefore/9780199384655.001.0001/acrefore-9780199384655-e-519>).

typically adverbs, adjectives, interjections, nouns, and verbs. Pronouns can be full words or clitics.

These are the two most important technical terms that you need to understand. Reducing the technical vocabulary to two categories is an oversimplification but one that I have chosen because the actual practice of identifying cola is more comprehensible—and fun—than the complicated terminology suggests. To state this a different way, I worry that a presentation of any additional terms that must be memorized and understood will hinder rather than assist your ability to segment a sentence into cola. As we practice breaking sentences into cola, complexity and nuance will be added.

I have chosen to use the term clitic as it is used in linguistics, and not as it is used in traditional scholarship on Ancient Greek. When you practice segmenting sentences into cola, I hope that you will agree that my choice was the correct one.

### Examples of Clitics

Note these examples of clitics. In each, the clitics are underlined, and the words to which they cling are in bold.

1. The articles οἱ and αἱ cling to the bolded words,

οἱ **δὲ Πέρσαι** *and the Persians*

αἱ **νῦν** *the women of today*

αἱ **ἐν τῇ ὁδῷ** *the women in the road.*

2. The article τῶν clings to the bolded words,

οἱ μὲν τῶν **Περσῶν** *some of the Persians*

ἡ γνώμη τῶν **νῦν** *the opinion of the women (or men) of today*

αἱ βοαὶ τῶν **ἐν τῇ ὁδῷ** *the shouts of the men (or women) in the road.*

3. The prepositions, περί, ἐν, and ὑπέρ, cling to their noun or pronoun objects,

περί **ὑμῶν αὐτῶν** *concerning yourselves*

ἐν **τῇ ὁδῷ** *in the road*

ὑπέρ **δὲ τὰς πυγὰς** *over their rear ends.*

### Examples of Full Words

Note the full words found in bold below.

περὶ πολλοῦ ἂν ποιησαίμην, ὧ ἄνδρες, τὸ τοιούτους ὑμᾶς ἐμοὶ δικαστὰς  
περὶ **τούτου** τοῦ **πράγματος** γενέσθαι, οἷοίπερ ἂν ὑμῖν αὐτοῖς εἴητε **τοιαῦτα**  
**πεπονθότες**: εὖ γὰρ οἶδ' ὅτι, εἰ τὴν αὐτὴν γνώμην περὶ τῶν ἄλλων ἔχοιτε, ἦνπερ  
περὶ **ὑμῶν αὐτῶν**, οὐκ ἂν εἴη: ὅστις οὐκ ἐπὶ τοῖς **γεγενημένοις ἀγανακτοίη**, ἀλλὰ  
**πάντες** ἂν περὶ τῶν **τοιαῦτα ἐπιτηδευόντων** τὰς **ζημίας μικρὰς ἡγοῖσθε**.

In the above, most full words are adjectives, nouns, pronouns, and verbs.

### Notes

1. Note the placement of **εὔ**. Adverbs often come right before or after what they modify.
2. Note the placement of **αὐτήν**. When it means *same*, **αὐτός**, **αὐτή**, **αὐτό** is in attributive position with the noun it modifies.
3. Note that, unless there is anastrophe, prepositions precede their objects and therefore cannot occupy the last position in a clause. That said, a prepositional phrase is flexible, occupying many different places in a sentence, including first and last position.

### Examples of Clitics and Full Words

In the below, the clitics are underlined, and the full words closely associated with the clitics are in bold. The remaining full words are not marked.

περί πολλοῦ ἄν ποιησαίμην, ὦ ἄνδρες, τὸ τοιούτους ὑμᾶς ἐμοὶ δικαστὰς περί τούτου τοῦ **πράγματος** γενέσθαι, οἰοίμην ἀν ὑμῖν αὐτοῖς **εἴητε** τοιαῦτα πεπονθότες: εὔ γάρ **οἶδ'** ὅτι, εἰ τὴν αὐτὴν γνώμην περί τῶν ἄλλων **ἔχοιτε**, ἦνπερ περί ὑμῶν αὐτῶν, οὐκ ἀν εἴη: ὅστις οὐκ ἐπὶ τοῖς γεγενημένοις ἀγανακτοίη, ἀλλὰ πάντες ἀν περί τῶν τὰ τοιαῦτα ἐπιτηδευόντων τὰς ζημίας μικρὰς ἡγοῖσθε.

Here is a list of the clitics and the rationale for the classification.

περί (precedes object, cannot occupy last position unless anastrophe)

ἀν (cannot occupy first position)

ὦ (precedes vocative, cannot occupy last position)

τό (precedes what it clings to, cannot occupy last position)

περί (precedes object, cannot occupy last position unless anastrophe)

τοῦ (precedes what it clings to, cannot occupy last position)

περ (cannot occupy first position)

ἀν (cannot occupy first position)

γάρ (cannot occupy first position)

ὅτι (cannot occupy last position)

εἰ (cannot occupy last position)

τήν (precedes what it clings to, cannot occupy last position)

περί (precedes object, cannot occupy last position unless anastrophe)

τῶν (precedes what it clings to, cannot occupy last position)

ἥν (cannot occupy last position)

περ (cannot occupy first position)

περί (precedes object, cannot occupy last position unless anastrophe)

οὐκ (typically precedes what it negates)

ἄν (cannot occupy first position)

ὅστις (cannot occupy last position)

οὐκ (typically precedes what it negates)

ἐπί (precedes object, cannot occupy last position unless anastrophe)

τοῖς (precedes what it clings to, cannot occupy last position)

ἀλλά (cannot occupy last position)

ἄν (cannot occupy first position)

περί (precedes object, cannot occupy last position unless anastrophe)

τῶν (precedes what it clings to, cannot occupy last position)

τά (precedes what it clings to, cannot occupy last position)

τάς (precedes what it clings to, cannot occupy last position)

## Notes

1. The position of ἄν is flexible, sometimes occurring before and other times after what it colors. Because it cannot stand in first position in cola, it is classed as a clitic. Remember that ἄν, often referred to as a particle, is identified as an adverb in this series.
2. Many interjections are full words. Since it always precedes the vocative, ὦ is not. Rather, it is classed as a clitic—i.e. it cannot take last position.
3. οὗτος, αὕτη, τοῦτο typically precedes the noun it modifies but it can also follow the noun.
4. When it means *same*, αὐτός, αὐτή, αὐτό is in attributive position.
5. οὐ, οὐκ, οὐχ typically precedes what it negates. When it is in last position, it takes an acute accent οὔ. And so most often οὐ, οὐκ, οὐχ functions as a clitic, but it can occupy first and last position.

## Observations

Clitics that tend toward first position (P1) of a colon, clause, or sentence include the following: ἀλλά; ἄρα; ἀτάρ; εἰ; εἵτα; εἵτε; ἐνθα; ἐπεί; ἐπειδή; ἐπείτε; εἵτα;

ἔως; ἤ; ἵνα; μηδέ; μήτε; μῶν; ὅθεν; ὅμως; ὅπου; ὅπως; ὅς, ἡ, ὅ; ὅτε; ὅτι; οὐδέ; οὐκουν; οὔτε; πῶς; ὡς; ὥστε.

Clitics that tend toward second position (P2) of a colon, clause, or sentence include the following: ἄν, ἄρα, αὖ, γάρ, γε, δέ, δή, μέν, μέντοι, μήν, νυν, οὔν, περ, ποτε, που, τε, τις, τοι, τοίνυν. Throughout this series most of these words have been identified as enclitics or postpositives.

Clitics that cannot take last position of a colon, clause, or sentence include the article ὁ, ἡ, τό, conjunctions, prepositions (unless anastrophe occurs), and the relative pronoun.

Note that though prepositions are clitics, I encourage you to think of them in combination with their objects as a prepositional phrase that forms a single whole. Prepositional phrases can occupy first and last position in a colon, clause, or sentence.

## Module 47 Identifying Clitics and Full Words

Translate this sentence from Xenophon's *Economics* (4.24) so that you understand it well. Read the sentence out loud, trying your best not to translate it into English. Pick out the clitics and the full words, and then check your answers with those below.

λέγω σοι, ὅταν ὑγιαίνω, μηπώποτε δειπνήσαι πρὶν ἰδρῶσαι, ἢ τῶν πολεμικῶν τι ἢ τῶν γεωργικῶν ἔργων μελετῶν (Xenophon, *Economics* 4.24).

*I say to you whenever I am in good health I never dine before I exercise, either doing some task pertaining to war or agriculture.*

### Answers

λέγω σοι, ὅταν ὑγιαίνω, μηπώποτε δειπνήσαι πρὶν ἰδρῶσαι, ἢ τῶν πολεμικῶν τι ἢ τῶν γεωργικῶν ἔργων μελετῶν (Xenophon, *Economics* 4.24).

### Explanation

λέγω (can occupy first or last position)

σοι (cannot occupy first position)

ὅταν (cannot occupy last position)

ὑγιαίνω (can occupy first or last position)

μηπώποτε (can occupy first or last position)

δειπνήσαι (can occupy first or last position)

πρὶν (cannot occupy last position)

ἰδρῶσαι (can occupy first or last position)



ἧ (cannot occupy last position)

τῶν (precedes what it clings to, cannot occupy last position)

πολεμικῶν (can occupy first or last position)

τι (cannot occupy first position)

ἧ (cannot occupy last position)

τῶν (precedes what it clings to, cannot occupy last position)

γεωργικῶν (can occupy first or last position)

ἔργων (can occupy first or last position)

μελετῶν (can occupy first or last position)

## Module 47 Practice Translating

Translate the sentences below, which have been adapted slightly from Lucian's *True Story* (Ἀληθῆ Διηγήματα 2.1-3). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

[1] τὸ δὲ ἀπὸ τούτου μηκέτι φέρων ἐγὼ τὴν ἐν τῷ κῆτει δίαιταν ἀχθόμενός τε τῇ μονῇ, μηχανὴν τινα ἐζήτουν, δι' ἧς ἂν ἐξελθεῖν γένοιτο. καὶ τὸ μὲν πρῶτον ἔδοξεν ἡμῖν διορύξασαι κατὰ τὸν δεξιὸν τοῖχον ἀποδρᾶναι. καὶ ἀρξάμενοι διεκόπτομεν. ἐπειδὴ δὲ προελθόντες ὅσον πέντε σταδίου οὐδὲν ἠνύομεν, τοῦ μὲν ὀρύγματος ἐπαυσάμεθα. τὴν δὲ ὕλην καῦσαι διέγνωμεν. οὕτω γὰρ ἂν τὸ κῆτος ἀποθανεῖν. εἰ δὲ τοῦτο γένοιτο, ῥαδίᾳ ἔμελλεν ἡμῖν ἔσεσθαι ἡ ἔξοδος. ἀρξάμενοι οὖν ἀπὸ τῶν οὐραίων ἐκαίομεν. καὶ ἡμέρας μὲν ἑπτὰ καὶ ἴσας νύκτας ἀναισθήτως εἶχε τοῦ καύματος. ὀγδόῃ δὲ καὶ ἐνάτῃ συνίεμεν αὐτοῦ νοσοῦντος. ἀργότερον γοῦν ἀνέχασκεν, καὶ εἴ ποτε ἀναχάνοι, ταχὺ συνέμυνεν. δεκάτῃ δὲ καὶ ἐνδεκάτῃ τέλεον ἀπενεκροῦτο καὶ δυσῶδες ἦν. τῇ δωδεκάτῃ δὲ μόλις ἐνενοήσαμεν ὥς, εἰ μὴ τις χανόντος αὐτοῦ ὑποστηρίξειεν τοὺς γομφίους, ὥστε μηκέτι συγκλεῖσθαι, κινδυνεύσομεν, κατακλεισθέντες ἐν νεκρῷ αὐτῷ, ἀπολέσθαι. οὕτω δὴ μεγάλοις δοκοῖς τὸ στόμα διερείσαντες τὴν ναῦν ἐπεσκευάζομεν ὕδωρ τε ὥς ἐνι πλεῖστον ἐμβαλλόμενοι καὶ τᾶλλα ἐπιτήδεια. κυβερνήσειν δὲ ἔμελλεν ὁ Σκίνθαρος.

[2] Τῇ δὲ ἐπιούσῃ τὸ μὲν ἤδη τεθνήκει. ἡμεῖς δέ, ἀνελκύσαντες τὸ πλοῖον καὶ διὰ τῶν ἀραιωμάτων διαγαγόντες καὶ ἐκ τῶν ὀδόντων ἐξάψαντες, ἡρέμα καθήκαμεν ἐς τὴν θάλατταν. ἐπαναβάντες δὲ ἐπὶ τὰ νῶτα καὶ θύσαντες τῷ Ποσειδῶνι αὐτοῦ παρὰ τὸ τρόπαιον ἡμέρας τε τρεῖς ἐπαυλισάμενοι—νηνεμία γὰρ ἦν—τῇ τετάρτῃ

ἀπεπλεύσαμεν. ἔνθα δὴ πολλοῖς τῶν ἐκ τῆς ναυμαχίας νεκροῖς ἀπνηντῶμεν καὶ προσωκέλλομεν. καὶ τὰ σώματα καταμετροῦντες ἐθαυμάζομεν. καὶ ἡμέρας μὲν τινὰς ἐπλέομεν εὐκράτῳ ἁέρι χρώμενοι. ἔπειτα βορέου σφοδροῦ πνεύσαντος μέγα κρύος ἐγένετο. καὶ ὑπ' αὐτοῦ πᾶν ἐπάγη τὸ πέλαγος, οὐκ ἐπιπολῆς μόνον, ἀλλὰ καὶ ἐς βάθος ὅσον ἕξ ὀργυῖας, ὥστε καὶ ἀποβάντας διαθεῖν ἐπὶ τοῦ κρυστάλλου. ἐπιμένοντος δὲ τοῦ πνεύματος φέρειν οὐ δυνάμενοι, τοιόνδε τι ἐπενοήσαμεν—ὁ δὲ τὴν γνώμην ἀποφηνάμενος ἦν ὁ Σκίνθαρος—σκάψαντες γὰρ ἐν τῷ ὕδατι σπήλαιον μέγιστον, ἐν τούτῳ ἐμείναμεν ἡμέρας τριάκοντα, πῦρ ἀνακαίοντες καὶ σιτούμενοι τοὺς ἰχθῦς. (εὐρίσκομεν δὲ αὐτοὺς ἀνορύττοντες.) ἐπεὶ δὲ ἤδη ἐπέλειπε τὰ ἐπιτήδεια, προελθόντες καὶ τὴν ναῦν πεπηγυῖαν ἀνασπάσαντες καὶ πετάσαντες τὴν ὀθόνην ἐσυρόμεθα, ὥσπερ πλέοντες, λείως καὶ προσηνῶς ἐπὶ τοῦ πάγου διολισθάνοντες. ἡμέρᾳ δὲ πέμπτῃ ἀλέα τε ἦν ἡδη καὶ ὁ πάγος ἐλύετο καὶ ὕδωρ πάντα αὖθις ἐρίνετο.

[3] πλεύσαντες οὖν ὅσον τριακοσίους σταδίους, νήσω μικρᾷ καὶ ἐρήμῃ προσηνέχθημεν, ἀφ' ἧς ὕδωρ λαβόντες—ἐπελελοίπει γὰρ ἡδη. καὶ δύο ταύρους ἀγρίους κατατοξεύσαντες, ἀπεπλεύσαμεν. οἱ δὲ ταῦροι οὗτοι τὰ κέρατα οὐκ ἐπὶ τῆς κεφαλῆς εἶχον, ἀλλ' ὑπὸ τοῖς ὀφθαλμοῖς, ὥσπερ ὁ Μῶμος ἡξίου. μετ' οὐ πολὺ δὲ εἰς πέλαγος ἐμβάινομεν, οὐχ ὕδατος, ἀλλὰ γάλακτος. καὶ νῆσος ἐν αὐτῷ ἐφαινετο λευκὴ πλήρης ἀμπέλων. ἦν δὲ ἡ νῆσος τυρὸς μέγιστος συμπεπηγώς, ὡς ὕστερον ἐμφαγόντες ἐμάθομεν, σταδίων εἴκοσι πέντε τὸ περίμετρον. αἱ δὲ ἄμπελοι βοτρύων πλήρεις. οὐ μέντοι οἶνον, ἀλλὰ γάλα ἐξ αὐτῶν ἀποθλίβοντες, ἐπίνομεν. ἱερὸν δὲ ἐν μέσῃ τῇ νήσῳ ἀνωκοδόμητο Γαλατείας τῆς Νηρηίδος, ὡς ἐδήλου τὸ ἐπίγραμμα. ὅσον δ' οὖν χρόνον ἐκεῖ ἐμείναμεν, ὄψον μὲν ἡμῖν καὶ σιτίον ἡ γῆ ὑπῆρχεν. ποτὸν δὲ τὸ γάλα τὸ ἐκ τῶν βοτρύων. βασιλεύειν δὲ τῶν χωρίων τούτων ἐλέγετο Τυρῷ ἢ Σαλμωνέως, μετὰ τὴν ἐντεῦθεν ἀπαλλαγὴν ταύτην παρὰ τοῦ Ποσειδῶνος λαβοῦσα τὴν τιμὴν.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀνακαίω *light up*

ἀνασπάω *draw up, pull up*

ἀναχάσκω (aorist: ἀνέχανον)  
*open the mouth, gape wide*

ἀνέλκω (aorist: ἀνείλκυσα)  
*draw up*

ἀνοικοδομέω *build up, wall up*

ἀνορύττω *dig up*

ἀνύω *effect, achieve, accomplish, complete*

ἀπαντάω *meet, encounter + dat.*

ἐπιούση *supply an implied*  
*ἡμέρᾳ*

ἐπιπολῆς *on top*

ἐπισκευάζω *get ready, equip, fit out*

\*ζητέω *seek, seek for*

ἡρέμα *still, quietly, gently, softly*

\*θαυμάζω *wonder at, marvel at*  
+ gen. or acc.; *admire*

\*θύω *sacrifice*

καθίημι *send down, let fall*

ἀποβαίνω <i>leave, depart</i>	καίω or κάω (aorist: ἔκαυσα) <i>kindle; set on fire, burn</i>
ἀποδρᾶναι < ἀποδιδράσκω <i>run away</i>	κατακλείω <i>shut in, enclose</i>
ἀποθλίβω <i>press upon, press, squeeze out</i>	καταμετρέω <i>measure out</i>
ἀπονεκρόω <i>destroy</i>	κατατοξεύω <i>strike down with arrows, shoot dead</i>
ἀποπλέω <i>sail off</i>	*κινδυνεύω <i>be in danger, run risk, be likely to + inf.</i>
ἀποφαίνω <i>reveal, show</i>	κῦβερνάω <i>steer, act as helmsman</i>
*αὔ, αὔθις (αὔτις) <i>again, in turn, hereafter, in the future</i>	λείως <i>smoothly</i>
ἄχθομαι <i>be loaded; be vexed, grieved</i>	*μένω <i>stay, remain, wait, await</i>
*βασιλεύω <i>be king, rule, reign + gen.</i>	μηκέτι <i>no longer</i>
*δηλώω <i>make clear, show</i>	μόλις <i>barely, scarcely</i>
διαγιγνώσκω <i>know apart, distinguish; determine, decide</i>	*λύω <i>loose, free, destroy; (mid.) ransom</i>
διάγω <i>carry over</i>	νοσέω <i>be sick</i>
διακόπτω <i>cut in two, cut through</i>	*παύω <i>make to end, stop; (middle and passive) rest or cease from + gen.</i>
διαθέω <i>run about</i>	πεπηγυῖαν <i>see πήγνυμι</i>
διερείδω <i>prop up</i>	πετάννυμι <i>spread out</i>
διολισθάνω <i>slip through</i>	πήγνυμι (aorist: ἐπάγην) <i>make fast, fix, fasten; make solid, freeze</i>
διορύσσω <i>dig through</i>	*πίνω <i>drink</i>
*ἐκεῖ <i>there, in that place</i>	*πλέω (πλώω; aorist: ἔπλευσα) <i>sail</i>
ἐμβαίνω <i>step in or upon; board</i>	πνέω (aorist: ἔπνευσα) <i>blow</i>
ἐμβάλλω <i>throw in, put in</i>	προέρχομαι <i>go forward, go on, advance</i>
ἐμφαγόντες <i>see ἐνεσθίω</i>	προσηνέχθημεν <i>see προσφέρω</i>
ἐνεσθίω (aorist: ἐνέφαγον) <i>eat</i>	προσηνῶς <i>softly, gently, kindly</i>

ἐνι = ἔνεστι	προσοκέλλω <i>run a ship on shore, run ashore on + dat.</i>
*ἐνθα <i>there, where; then, when</i>	προσφέρω <i>bring to; approach + dat.</i>
ἐννοέω <i>have in one's thoughts, think, consider, reflect</i>	σιτέω <i>take food, eat</i>
ἐντεῦθεν <i>from then, from there</i>	σκάπτω <i>dig, delve</i>
ἔπειμι <i>go or come upon, approach, attack</i>	συγκλείω <i>shut</i>
ἐξάπτω <i>fasten from</i>	συμμύω <i>be shut up, close, be closed</i>
ἐξέρχομαι <i>go out; come out</i>	συμπεπηγώς see συμπήγνυμι
ἐπαναβαίνω <i>get up on, mount</i>	συμπήγνυμι <i>put together, construct, frame</i>
ἐπαυλίζομαι <i>encamp on the field</i>	συνίεμεν < συνίημι <i>understand, comprehend</i>
ἐπελελοίπει see ἐπιλείπω	σύρω <i>draw, drag</i>
ἐπιλείπω <i>leave behind; run out, fail</i>	ὑποστηρίζω <i>underprop, sustain</i>
ἐπιμένω <i>stay on, tarry, continue</i>	χάσκω (aorist: ἔχανον) <i>yawn, gape</i>
ἐπινοέω <i>think on</i>	

## Adjectives and Nouns and Pronouns

ἄγριος, -ᾱ, -ον <i>living in the fields, wild, savage</i>	*νεκρός, -οῦ ὁ <i>corpse</i>
ἀήρ, ἄερος ὁ, ἡ <i>mist, haze; air, breeze</i>	νηνεμία, -ας ἡ <i>stillness, calm</i>
ἀλέα, -ας ἡ <i>avoiding, escape; shelter; warmth</i>	Νηρηΐς or Νηρεΐς, -ῖδος ἡ <i>Nereis, daughter of Nereus, a sea-nymph</i>
ἄμπελος, -ου ἡ <i>vine</i>	*νῆσος, νήσου ἡ <i>island</i>
ἀναίσθητος, -ον <i>without sense or feeling</i>	*νύξ, νυκτός ἡ <i>night</i>
ἀπαλλαγή, -ῆς ἡ <i>deliverance, release, relief from</i>	ὀγδοος, -η, -ον <i>eighth</i>

ἀραιώμα, -ατος τό <i>interstice, crevice, chink, gap</i>	ὀδούς, -όντος ὁ <i>tooth</i>
ἀργός, ὄν (-ός, ή, ὄν) <i>not working the ground; idle, lazy, slow</i>	ὀθόνη, -ης ή <i>fine linen; sail</i>
βάθος [ἄ], -εος (-ους) τό <i>depth or height βορέας, -ου ὁ north wind</i>	οἶνος, -ου ὁ <i>wine</i>
βότρυς, -υος ὁ <i>bunch of grapes</i>	ὄργυια, -ᾶς ή <i>the length of the outstretched arms (about 6 feet or 1 fathom)</i>
γάλα, γάλακτος τό <i>milk</i>	ὄρυγμα, -ατος τό <i>excavation, trench, ditch, moat</i>
Γαλατεία, -ᾶς ή Galateia, a nereid	οὐράϊος, -ᾶ, -ον <i>of the tail</i>
*γνώμη, γνώμης ή <i>judgment, thought, opinion, purpose</i>	*ὀφθαλμός, ὀφθαλμοῦ ὁ <i>eye</i>
γομφίος, -ου ὁ <i>grinder-tooth, molar, tooth</i>	ὄψον, -ου τό <i>cooked meat</i>
δέκατος, -η, -ον <i>tenth</i>	πάγος, -ου ὁ <i>rock; frost, solid, ice</i>
δεξιός, -ά, -όν <i>on the right; fortunate; dexterous, skillful, clever; (f.) right hand</i>	πέλαγος, -εος (-ους) τό <i>the sea</i>
δίαίτα, -ης ή <i>way of living, mode of life</i>	πέμπτος, -η, -ον <i>fifth</i>
δοκός, -οῦ ή ὁ <i>bearing-beam, main beam</i>	*πέντε <i>five</i>
δυσώδης, -ες <i>ill-smelling, stinking, foul</i>	περίμετρον, -ου τό <i>circumference</i>
δωδέκατος, -η, -ον <i>twelfth</i>	πλήρης, -ες <i>full of + gen.</i>
*εἴκοσι (v) <i>twenty</i>	Ποσειδῶν, -ῶνος ὁ <i>Poseidon</i>
ἐνᾶτος, -η, -ον <i>ninth</i>	ποτός, -ή, -όν <i>drunk, for drinking; (n.) drink</i>
ἐνδέκατος, -η, -ον <i>eleventh</i>	*πῦρ, πυρός τό <i>fire</i>
*ἕξ <i>six</i>	*ῥάδιος, ῥαδιά, ῥάδιον <i>easy</i>
ἐξοδος, -ης ή <i>a going out; an exit</i>	Σαλμωνεύς, -ῆος (-έως) ὁ <i>Salmonius</i>
ἐπίγραμμα, -ατος τό <i>inscription</i>	σιτίον, -ου τό <i>grain; bread; food, provisions</i>

ἐπιπολή, -ῆς ἢ <i>surface</i> , (adverb); (adverb) ἐπιπολῆς <i>on top</i>	Σκίνθαρος, -ου ὁ <i>Skintharos</i>
ἐπιτήδειος, -α, -ον <i>made for an end or purpose, fit or adapted for it, suitable, convenient; useful, serviceable, necessary</i>	σπήλαιον, -ου τό <i>a grotto, cave, cavern</i>
ἐπτὰ <i>seven</i>	*στάδιον, σταδίου τό (plural is οἱ or τὰ) <i>stade; race-course</i>
ἐρῆμος, -ον <i>empty, deserted; devoid of</i>	στόμα, -ατος τό <i>mouth</i>
εὐκρατος, -ον <i>well-mixed, temperate</i>	σφοδρός, -ά, -όν (-ός, -όν) <i>vehement, violent, excessive</i>
ιερός, ιερά, ιερὸν <i>holy</i> ; (n. in sg.) <i>temple</i> ; (n. in pl.) <i>sacrifices</i>	ταῦρος, -ου ὁ <i>bull</i>
ἰχθύς, -ύος ὁ (ἰχθῦς = nom. or acc.) <i>fish</i>	τέλεος, -α, -ον <i>having reached its end, finished, complete</i>
καῦμα, -ατος τό <i>burning heat</i>	*τέταρτος, -η, -ον <i>fourth</i>
*κεφαλή, κεφαλῆς ἡ <i>head</i>	*τιμή, τιμῆς ἡ <i>honor; cost, price; esteem, respect; office</i>
κέρας, -ατος τό <i>horn (animal); wing (army)</i>	τοῖχος, -ου ὁ <i>wall</i>
κῆτος, -εος (-ους) τό <i>sea-monster, huge fish; whale</i>	τριάκοντα <i>thirty</i>
κρύος, -εος (-ους) τό <i>icy cold, frost</i>	τρίᾱκόσιοι, -αι, -α <i>three hundred</i>
κρύσταλλος, -ου ὁ <i>ice</i>	τρόπαιον, -ου τό <i>trophy, victory monument</i>
λευκός, -ή, -όν <i>brilliant, shining, clear</i>	τυρός, -οῦ ὁ <i>cheese</i>
μηχανή, -ῆς ἡ <i>device, machine</i>	Τυρώ, Τυροῦς ἡ <i>Tyro, a woman's name</i>
μονή, -ῆς ἡ <i>a staying, abiding, tarrying, stay, delay</i>	*ὔδωρ, ὕδατος τό <i>water</i>
Μῶμος, -ου ὁ <i>Momos, a god of satire and mockery</i>	ὕλη, -ης ἡ <i>forest, woodland; material</i>
ναυμαχία, -ας ἡ <i>naval battle</i>	*χωρίον, -ου τό <i>place, spot, district</i>

## Module 47 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

τῇ δὲ ἐπιούσῃ τὸ μὲν ἤδη τεθνήκει. ἡμεῖς δὲ ἀνελκύσαντες τὸ πλοῖον καὶ διὰ τῶν ἄραιωμάτων διαγαγόντες καὶ ἐκ τῶν ὁδόντων ἐξάψαντες, ἡρέμα καθήκαμεν ἐς τὴν θάλατταν.

Check your answers with those in the **Answer Key**.

## Module 47 Practice Identifying Clitics and Full Words

Translate this sentence so that you understand it well. Read the sentence out loud, trying your best not to translate it into English. Pick out the clitics and the **full words**, and then check your answers with those in the **Answer Key**.

τῇ δὲ ἐπιούσῃ τὸ μὲν ἤδη τεθνήκει. ἡμεῖς δὲ ἀνελκύσαντες τὸ πλοῖον καὶ διὰ τῶν ἄραιωμάτων διαγαγόντες καὶ ἐκ τῶν ὁδόντων ἐξάψαντες, ἡρέμα καθήκαμεν ἐς τὴν θάλατταν.

## Module 47 Top 251–550 Vocabulary to be Memorized

### Adverbs and Verbs

ἀμαρτάνω, ἀμαρτήσομαι, ἡμάρτησα or ἤμαρτον, ἡμάρτηκα, ἡμάρτημαι, ἡμαρτήθην *miss, miss the mark of + gen.; make a mistake, do wrong; fail*

ἀποκρίνω *answer; set apart; pick out, choose + gen.* τοῦ στρατοῦ ἀποκρίνειν *to pick out from the army*

ἀφίστημι *cause to revolt; (mid. or intrans.) revolt*

κτείνω, κτενέω, ἔκτεινα or ἔκτανον, ἔκτονα, ἔκταμαι, ἐκτάνθην *kill, slay*

πολλάκις *many times, often*

πως *somehow, someway*

## Adjective and Nouns

νᾱός, νεώς ὁ *temple, inner shrine of a temple*

πόνος, πόνου ὁ *hard work, toil, suffering*

σημεῖον, σημείου τό *sign, signal, mark*

τοιόσδε, τοιάδε, τοιόνδε *such, of such a kind*

## Module 47 Reading Morphologically by James Patterson

### The Asigmatic Aorist Active

Most bases mark aorist aspect by adding /σ/. A handful of common bases are, by default, aorist - so add nothing to mark aorist aspect. These are called asigmatic. They use the past time personal markers we encountered when making the past progressive:

Active	Middle		
/ον	/ομεν	/ομην	/ομεθα
/ες	/ετε	/εσο*	/εσθε
/ε	/ον	/ετο	/οντο

\*Intervocalic σ drops from the ending /εσο. /εο contracts to /εϋ in Ionic and /ου in Attic.

This is a list of the most common asigmatic aorist bases in alphabetical order. In parentheses after the base is the conjugated form in the present progressive. The bases **δραμ/**, **έλ/**, **έλθ/**, **ρεπ/**, and **φερ/** are never used in the progressive. Instead, they use a different base that means the same thing: **θρεχ/** for *run*, **αίρε/** for *take*, **έρχ/** and **ι/** for *go*, and **λεγ/** for *say*. Verbs that are deponent in the aorist are marked with an asterisk.

Base	Aorist	English Equivalent
ἀγ/ > ἀγαγ / (ἄγω)	> ἤγαγον	<i>lead</i>
αἰσθ/ (αἰσθάνομαι)	> ἤισθόμην*	<i>perceive</i>
βαλ/ (βάλλω)	> ἔβαλον	<i>throw</i>
γεν/ (γίγνομαι)	> ἐγενόμην*	<i>become, be</i>
δραμ/	> ἔδραμον	<i>run</i>
έλ/	> εἶλον	<i>take</i>
έλθ/	> ἤλθον	<i>come, go</i>



εὕρ/ (εὕρίσκω)	> ἡῦρον	<i>find</i>
φεπ/ > φεϝπ/	> εἶπον	<i>say</i>
φερ/	> εἰρόμην*	<i>say</i>
φιδ/ (εἶδω)	> εἶδον	<i>see</i>
θαν/ (ἀποθνήσκω)	> ἀπέθανον	<i>die</i>
ικ/ (ικνέομαι)	> ἰκόμην*	<i>arrive</i>
λαβ/ (λαμβάνω)	> ἔλαβον	<i>take</i>
λαθ/ (λανθάνω)	> ἔλαθον	<i>escape notice</i>
λαχ/ (λαγχάνω)	> ἔλαχον	<i>obtain by lot, fate</i>
λιπ/ (λείπω)	> ἔλιπον	<i>leave</i>
μαθ/ (μανθάνω)	> ἔμαθον	<i>learn</i>
όλ/ (ὄλλυμι)	> ὠλόμην*	<i>destroy, be destroyed</i>
παθ/ (πάσχω)	> ἔπαθον	<i>experience, suffer, endure</i>
πετ/ (πίπτω)	> ἔπεσον	<i>fall</i>
πιθ/ (πείθω)	> ἔπιθον	<i>persuade</i>
πυθ/ (πυνθάνομαι)	> ἐπυθόμην*	<i>learn by hearsay</i>
σπ/ (ἔπομαι)	> ἐσπόμην*	<i>follow</i>
σχ/ (ἔχω)	> ἔσχον	<i>have, hold</i>
ταμ/ (τέμνω)	> ἔταμον	<i>cut</i>
τυχ/ (τυγχάνω)	> ἔτυχον	<i>happen</i>
φυγ/ (φεύγω)	> ἔφυγον	<i>flee</i>

### Notes

1. **ἀγ/** duplicates the base to **ἀγαγ/** and then lengthens the initial vowel, **ἤγαγον**.
2. **φεπ/** duplicates the digamma **ἐ/φε/ϝπ/**. The digammas drop and the epsilon stretches to ει, producing **ἔειπον**, which is attested in Homer. In Ionic and Attic, contraction gives us **εἶπον**. Sometimes **φεπ/** uses the alpha endings of the sigmatic aorist (**/α, /ας, /ε; /αμεν, /ατε, /αν**).
3. **πετ/** uses the sigmatic aorist aspect marker **σ** but uses the endings of the asigmatic aorists (**-ον, -ες, -ε; -ομεν, -ετε, -ον**), not the expected alpha endings.

To this list we might add the athematic aorists that are discussed in the next module. These do not add sigma to mark aorist aspect either.



## Module 48

# Word Order: Scheppers' Colon Hypothesis

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## Module 48 Summary

In this module we consider the **colon**—not to be confused with the punctuation mark—as the **intonation unit** which Greek uses as the essential building block for creating sentences, contributing to a natural reading and enriched understanding of Ancient Greek.

### The Colon (κῶλον) Hypothesis, Frank Scheppers

Building on previous work by J. Wackernagel, E. Fraenkel, and K.J. Dover, this study develops the hypothesis that a number of Ancient Greek **word order rules** (most notably but not exclusively Wackernagel's Law) apply to the 'colon', rather than to syntactic units such as the clause. In Part I of the book, a number of such word order rules are investigated, on the basis of a partly quantitative and partly qualitative analysis of a corpus comprising the whole Corpus Lysiacum and four Platonic dialogues. It is argued that the presence of colon boundaries is not just a word order phenomenon that can be invoked ad hoc to explain 'exceptions'. On the contrary: the basic hypothesis in this study (*The Colon Hypothesis*) is that the colon is the 'elementary discourse unit', i.e. that Ancient Greek discourse essentially comes in cola. Thus, the colon can be considered as being essentially the same phenomenon as the 'intonation unit' or 'information unit' (IU) as it is observed in spoken discourse in modern languages (Frank Scheppers *The Colon Hypothesis* ix).

### Wackernagel's Law

Enclitics tend towards the second position (P-2) of the clause or sentence.

## Sheppers' Modification

Postpositives tend towards the second position (P-2) of a colon and prepositives toward the first position (P-1). Mobiles are not prohibited from occupying first or last position.

## Additional Technical Terminology

Though we will continue to classify words as clitic or full, in this module, we also describe clitics as introductive, prepositive, or postpositive. Remember that clitics are prohibited from occupying either first or last position. Thus, any clitic that is designated as an introductive or prepositive cannot occupy last position. Clitics that are postpositives cannot occupy first position. Thus, clitics help build a colon. The additional technical vocabulary will assist us in segmenting sentences into cola and in determining how the cola relate to each other.

## The Colon, κῶλον (plural: Cola and κῶλα)

The colon is the elementary discourse unit (intonation unit) underlying syntax and word order, by which sentences are built and meaning is created. Think of cola as differently hued bricks used to create sentences. Also think of them as the amount of information able to be processed cognitively at any one time, or as a cognitive chunk in short term memory. And think of them as small sections of a sentence that are pronounced as a unit, sometimes creating an expectation to be fulfilled and other times fulfilling an expectation.

A colon is characterized by a phonological demarcation—conceived of as a pause—which is like an intonation unit in modern linguistics. This sentence shows two cola: **καὶ ἡ γυνή** (very slight pause) **ἐπορεύετο με** *the woman* (very slight pause) *looks at me*. Some examples of cola include these:

1. Verbal constituents such as clauses (finite), clauses (infinitive), genitive absolutes, dynamic infinitive constructions, and participial phrases.
2. Members of structures that are coordinated, correlative, corresponsive, or parallel.
3. Constituents, such as apposition, exclamations, interjections, oath formulas, parenthesis, reporting verbs (ἔφη, οἶμαι) in some instances, and vocatives.

## Focal Status

Words that are important tend toward first position (P-1) of a colon, clause, or sentence: **ὕμᾱς** ἂν ἡξίουν, ἐμοὶ δοῦναι τὴν χάριν *I would deem you worthy of giving me thanks*. **ὕμᾱς** occupies first position and is given primary focal status.

## Clitics: Introductives, Prepositives, Postpositives

**Introductives.** Some clitics tend toward first position (P-1) of a colon, clause, or sentence. Clitics that often serve as introductives include ἀλλά; ἄρα; ἄτάρ; εἰ; εἴτα; εἴτε; ἔνθα; ἐπεὶ; ἐπειδὴ; ἐπεῖτε; εἴτα; ἔως; ἦ; ἵνα; μηδέ; μήτε; μὼν; ὅθεν; ὅμως; ὅπου; ὅπως; ὅς, ἦ, ὅ; ὅτε; ὅτι; οὐδέ; οὐκουν; οὔτε; πῶς; ὡς; ὥστε.

**Prepositives.** Clitics that cannot take last position of a colon, clause, or sentence include the article ὁ, ἡ, τό, conjunctions, and prepositions. Each of these can be described as prepositive, preceding the word that they have a relationship with.

**Postpositives.** Other clitics tend toward second position (P-2) of a colon, clause, or sentence. Clitics that tend toward second position include the following: ἄν, ἄρα, αὖ, γάρ, γε, δέ, δὴ, μέν, μέντοι, μήν, νυν, οὖν, περ, ποτε, που, τε, τις, τοι, τοίνυν. Throughout this series most of these have been identified as enclitics or postpositives.

1. Note that when two or more **clitics** are adjacent to each other, each is considered as having P-2:

κατίδωμεν (P-1) γὰρ δὴ τι (P-2) σχῆμα (P-3).

2. A **clitic** that typically takes P-2 may be deferred:

ἐν (P-1) τῇ ἀντωμοσίᾳ (P-2) γάρ (P-3),

περὶ (P-1) πολλοῦ (P-2) ἄν (P-3),

ἀλλὰ (P-1) τοῦτο (P-2) μέν (P-3).

Also note that I encourage you to think of prepositional phrases as one whole utterance. In this case our number of positions changes to ἐν τῇ ἀντωμοσίᾳ (P-1) γάρ (P-2).

## Full Words

Most Greek words can occupy many different places in a sentence. If a word can occupy first and last position, it is classified as a full word. Common full words are adverbs, adjectives, interjections, nouns, and verbs. Pronouns can be full words or clitics.

## An Example from Scheppers

This example comes from Scheppers' analysis of Lysias, *Against Simon* 17. Take note of the cola, the cola types, and Scheppers' English translation. Following Scheppers' analysis, I offer my own analysis and commentary, both based on my own experience in trying to read and not translate Ancient Greek.

[17] ἦδη δὲ αὐτοῖς οὖσι παρὰ τὴν Λάμπωνος οἰκίαν ἐγὼ μόνος βαδίζων ἐντυγχάνω, δεινὸν δὲ ἡγησάμενος εἶναι καὶ αἰσχρὸν περιδεῖν οὕτως ἀνόμως καὶ βιαίως ὑβρισθέντα τὸν νεανίσκον, ἐπιλαμβάνομαι αὐτοῦ.

**Cola**

1. ἤδη δὲ αὐτοῖς οὖσι παρὰ τὴν Λάμπωνος οἰκίαν
2. ἐγώ
3. μόνος βαδίζων
4. ἐντυγχάνω,
5. δεινὸν δὲ ἡγησάμενος εἶναι καὶ αἰσχρόν
6. περιδεῖν
7. οὕτως ἀνόμως καὶ βιαίως ὑβρισθέντα τὸν νεανίσκον
8. ἐπιλαμβάνομαι αὐτοῦ

**Cola Translation**

And they are already near Lampon's house  
when I  
walking by myself  
encounter them  
and considering it a monstrous and  
shameful thing  
to stand by and watch  
while the boy was being brutalized so  
lawlessly and violently  
I grab hold of him.

**A Practiced Reading Example**

Compare and contrast the above analysis with the one I offer below, based on how I have learned through experience to read the excerpt, trying to process and understand each word as it is encountered in time.

**Cola**

1. ἤδη δέ
2. αὐτοῖς
3. οὖσι παρὰ τὴν Λάμπωνος οἰκίαν
4. ἐγώ
5. μόνος βαδίζων
6. ἐντυγχάνω.
7. δεινὸν δὲ ἡγησάμενος εἶναι
8. καὶ αἰσχρόν
9. περιδεῖν
10. οὕτως ἀνόμως καὶ βιαίως ὑβρισθέντα
11. τὸν νεανίσκον
12. ἐπιλαμβάνομαι αὐτοῦ.

**Cola Translation**

and already  
them  
being at Lampon's house  
I  
walking alone  
encounter.  
And considering it terrible  
and shameful  
to ignore  
one being mistreated so lawlessly and  
forcefully  
the young man  
I grab hold of him.

As I read, I assign each cola a meaning that I adjust as the sentence unfolds. In assigning meaning, I am looking at the relationships between individual words and cola. Consider the following:

ἤδη δέ has a relationship with οὔσι.

αὐτοῖς has a relationship with ἐντυγχάνω.

οὔσι has a relationship with αὐτοῖς and παρὰ τὴν Λάμπωνος οἰκίαν.

ἐγώ has a relationship with ἐντυγχάνω.

μόνος βαδίζων has a relationship with ἐγώ and ἐντυγχάνω.

δεινόν and αἰσχρόν have a relationship with περιδεῖν.

ἡγησάμενος has a relationship with εἶναι δεινόν, αἰσχρόν, and ἐπιλαμβάνομαι.

περιδεῖν has a relationship with δεινόν, αἰσχρόν, and ὑβρισθέντα.

οὕτως ἀνόμως καὶ βιαίως has a relationship with ὑβρισθέντα.

νεανίσκον has a relationship with ὑβρισθέντα.

ἐπιλαμβάνομαι has a relationship with ἐγώ and αὐτοῦ.

If the above is confusing, do not worry. The process is simple and one that you will come to understand better through repetition, since you use it every time you read. When reading, you must identify a word's function and its relationship to other words.

Relationships create expectations in the reader. If you consider each individual word of this sentence in English:

The

Old

Man

The

Boat

you get a sense for how each word has a relationship with another word in the sentence and how these relationships create expectations that are fulfilled as the sentence unfolds. **The old** has a relationship with the verb **man**, as does **the boat**, the first serving as the subject and the second as the object.

When presented with the first word of the Greek sentence, ἤδη, we read on to see what ἤδη modifies. And so ἤδη creates an expectation that οὔσι fulfills. Likewise ἐγώ creates in us the expectation of a first-person singular finite verb. This expectation is fulfilled once we read ἐντυγχάνω. Similarly ἐπιλαμβάνομαι creates an expectation that an object will follow and αὐτοῦ fulfills that expectation.

This segmentation of the sentence into cola leads naturally to this punctuation:

ἤδη δὲ αὐτοῖς οὔσι παρὰ τὴν Λάμπωνος οἰκίαν, ἐγώ μόνος βαδίζων ἐντυγχάνω. δεινὸν δὲ ἡγησάμενος εἶναι καὶ αἰσχρὸν περιδεῖν οὕτως ἀνόμως καὶ βιαίως ὑβρισθέντα, τὸν νεανίσκον, ἐπιλαμβάνομαι αὐτοῦ.

Commas could surround **μόνος βαδίζων**, and the first of the commas surrounding **τὸν νεανίσκον** could be omitted.<sup>1</sup> The period after **ἐντυγχάνω** represents the closure that the finite verb brings to its object **αὐτοῖς**. Though differing in some specifics from Scheppers', my analysis mostly agrees with his.

Scheppers cites as consequences of adopting his colon hypotheses two benefits: (1) a natural reading of Ancient Greek and (2) greater insight into the language. The correspondence between my practiced method of reading and Scheppers' researched method suggests to me that attempting to read Greek naturally can lead us to an effective way of reading the language without translating.

## Module 48 Practice Translating

Translate the sentences below, which have been adapted slightly from Lucian's *True Story* (**Ἀληθῆ Διηγήματα** 2.4-6). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

[4] μείναντες δὲ ἡμέρας ἐν τῇ νήσῳ πέντε, τῇ ἕκτῃ ἐξωρμήσαμεν, αὐρας μὲν τινος παραπεμπούσης, λειοκύμονος δὲ οὔσης τῆς θαλάττης. ὀγδόῃ δὲ ἡμέρᾳ πλέοντες οὐκέτι διὰ τοῦ γάλακτος, ἀλλ' ἤδη ἐν ἀλμυρῷ καὶ κυανέῳ ὕδατι, καθορῶμεν ἀνθρώπους πολλοὺς ἐπὶ τοῦ πελάγους διαθέοντας, ἅπαντα ἡμῖν προσεικότας, καὶ τὰ σώματα καὶ τὰ μεγέθη, πλὴν τῶν ποδῶν μόνων. ταῦτα γὰρ φέλλινα εἶχον, ἀφ' οὗ δῆ, οἶμαι, καὶ ἐκαλοῦντο Φελλόποδες. ἐθαυμάσαμεν οὖν ἰδόντες οὐ βαπτιζομένους, ἀλλὰ ὑπερέχοντας τῶν κυμάτων καὶ ἀδεῶς ὁδοιποροῦντας. οἱ δὲ καὶ προσήεσαν καὶ ἡσπάζοντο ἡμᾶς Ἑλληνικῇ φωνῇ. ἔλεγον δὲ καὶ εἰς Φελλῶ τὴν αὐτῶν πατρίδα ἐπείγεσθαι. **μέχρι μὲν οὖν τινος\*** συνωδοιπόρουν ἡμῖν παραθέοντες. εἶτα ἀποτραπόμενοι τῆς ὁδοῦ ἐβάδιζον, εὐπλοῖαν ἡμῖν ἐπευξάμενοι. **μετ' ὀλίγον\*** δὲ πολλαὶ νῆσοι ἐφαίνοντο, πλησίον μὲν ἐξ ἀριστερῶν ἢ Φελλῶ, ἐς ἣν ἐκεῖνοι ἔσπευδον, πόλις ἐπὶ μεγάλου καὶ στρογγύλου φελλοῦ κατοικουμένη. πόρρωθεν δὲ καὶ μάλλον ἐν δεξιᾷ πέντε **μέγιστα καὶ ὑψηλότατα\***. καὶ πῦρ πολὺ ἀπ' αὐτῶν ἀνεκαίετο. κατὰ δὲ τὴν πρῶραν μία **πλατεῖα καὶ ταπεινή\***, σταδίους ἀπέχουσα οὐκ ἐλάττους πεντακοσίων.

1 Scheppers argues that it is wrong to print a comma after **ὑβρισθέντα**. Since participles are felt as nouns and ancient Greek grammar did not distinguish between a noun or adjective, calling both ὄνομα, and since a pause is natural after **ὑβρισθέντα** when reading aloud and not translating, I think a comma in that position is sensible.



[5] ἤδη δὲ πλησίον ἦμεν, καὶ θαυμαστή τις αὔρα περιέπνευσεν ἡμᾶς, ἡδεῖα καὶ εὐώδης, οἷαν φησὶν ὁ συγγραφεὺς Ἡρόδοτος ἀπόζειν τῆς εὐδαίμονος Ἀραβίας. οἷον γὰρ ἀπὸ ρόδων καὶ ναρκίσσων καὶ ὑακίνθων καὶ κρίνων καὶ ἴων, ἔτι δὲ μυρρίνης καὶ δάφνης καὶ ἀμπελάνθης, τοιοῦτον ἡμῖν τὸ ἡδὺ προσέβαλλεν. ἡσθέντες δὲ τῇ ὁσμῇ καὶ χρηστὰ ἐκ μακρῶν πόνων ἐλπίσαντες, κατ' ὀλίγον ἤδη πλησίον τῆς νήσου ἐγινόμεθα. ἐνθα δὴ καὶ καθεωρῶμεν λιμένας τε πολλοὺς περὶ πᾶσαν ἀκλύστους καὶ μεγάλους, ποταμούς τε διανγεῖς ἐξίεντας ἡρέμα εἰς τὴν θάλατταν, ἔτι δὲ λειμῶνας καὶ ὕλας καὶ ὄρνεα μουσικά, τὰ μὲν ἐπὶ τῶν ἡϊόνων ἄδοντα, πολλὰ δὲ καὶ ἐπὶ τῶν κλάδων. ἀήρ τε κοῦφος καὶ εὐπνους περιεκέχυτο τὴν χώραν. καὶ αὔραι δὲ τινες ἡδεῖαι πνέουσai ἡρέμα τὴν ὕλην διεσάλευον, ὥστε καὶ ἀπὸ τῶν κλάδων κινουμένων τερπνὰ καὶ συνεχῇ μέλη ἀπεσυρίζετο, εἰκότα τοῖς ἐπ' ἐρημίας αὐλήμασι τῶν πλαγίων αὐλῶν. καὶ μὴν καὶ βοή σύμμικτος ἠκούετο ἄθρους, οὐ θορυβώδης, ἀλλ' οἷα γένοιτ' ἂν ἐν συμποσίῳ, τῶν μὲν αὐλούντων, τῶν δὲ ἐπαδόντων, ἐνίων δὲ κροτούντων πρὸς αὐλὸν ἢ κιθάραν.

[6] τούτοις ἅπασι κηλούμενοι, κατήχθημεν. ὀρμίσαντες δὲ τὴν ναῦν, ἀπεβαίνομεν τὸν Σκίνθαρον ἐν αὐτῇ καὶ **δύο\*** τῶν ἐταίρων ἀπολιπόντες. προϊόντες δὲ διὰ λειμῶνος εὐανθοῦς ἐντυγχάνομεν τοῖς φρουροῖς καὶ περιπόλοις. οἱ δὲ δήσαντες ἡμᾶς ροδίνοις στεφάνοις—οὗτος γὰρ μέγιστος παρ' αὐτοῖς δεσμός ἐστιν—ἀνῆγον ὡς τὸν ἄρχοντα, παρ' ὧν δὴ καθ' ὁδὸν ἠκούσαμεν ὡς ἡ μὲν νῆσος εἴη τῶν Μακάρων προσαγορευομένη. ἄρχοι δὲ ὁ Κρῆς Παδάμανθος. καὶ δὴ ἀναχθέντες ὡς αὐτόν, ἐν τάξει τῶν δικαζομένων ἔστημεν τέταρτοι.

## Notes

1. **μέχρι μὲν οὖν τινος:** supply χρόνον.
2. **μετ' ὀλίγον:** supply χρόνον.
3. **μέγισται καὶ ὑψηλόταται:** supply νῆσοι.
4. **πλατεῖα καὶ ταπεινή:** supply νῆσος.
5. **δύο:** accusative

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἄδεῶς *fearlessly*

αἰδῶ or ἄδω *sing*

ἀνάγω *lead up; (middle) set sail*

ἀνακαίω or ἀνακάω *kindle, light up*

\*ἀπέχω *hold off, keep off or away; be away from, be distant from*

ἡρέμα *still, quietly, gently, softly*

\*θαυμάζω *wonder, marvel; admire; wonder at + gen.*

καθοράω *see, look down on*

κατάγω *lead down; bring back; (passive) put into land, land*

κατοικέω *settle in, colonize; administer, govern; (intransitive) lie, be situated*

<b>ἀποβαίνω</b> <i>leave, depart</i>	<b>κηλέω</b> <i>charm, bewitch, enchant, beguile, fascinate</i>
<b>ἀπόζω</b> <i>smell of 'x' in gen.; (impersonal) there comes a smell from + gen.</i>	<b>*κινέω</b> <i>move; set in motion; urge on</i>
<b>ἀπολείπω</b> <i>leave over or behind</i>	<b>κροτέω</b> <i>make to rattle; knock, strike</i>
<b>ἀποσυρίζω</b> <i>whistle aloud</i>	<b>*μένω</b> <i>stay, remain, wait, await</i>
<b>ἀποτρέπω*</b> (aorist: ἔτρεψα or ἔτραπόμην) <i>turn away from + gen.; dissuade, deter 'x' in acc. from 'y' in gen.</i>	<b>ὁδοιπορέω</b> <i>travel, walk</i>
<b>ἀσπάζομαι</b> <i>greet, welcome</i>	<b>ὀρμίζω</b> <i>bring to a safe anchorage, bring into harbor, moor, anchor</i>
<b>αὐλέω</b> <i>play on the aulos</i>	<b>*οὐκέτι</b> <i>no more, no longer, no further</i>
<b>βαδίζω</b> <i>walk, go</i>	<b>παραθέω</b> <i>run beside or alongside</i>
<b>βαπτίζω</b> <i>dip, plunge, sink</i>	<b>παραπέμπω</b> <i>send past, convey past</i>
<b>*δέω, δήσω</b> <i>bind, tie, fetter; bind 'x' in acc. by 'y' in gen.</i>	<b>περιεκέχυτο</b> <i>see περιχέω</i>
<b>διαθέω</b> <i>run about</i>	<b>περιπνέω</b> <i>breathe round, exhale a scent of</i>
<b>διασαλεύω</b> <i>shake, shake violently; reduce to anarchy</i>	<b>περιχέω</b> <i>pour, spread, or scatter round or over</i>
<b>δικάζω</b> <i>judge, serve as judge or juror; (middle) plead a case, participate in a suit; (passive) be accused</i>	<b>*πλέω (πλώω)</b> <i>sail</i>
<b>ἐλπίζω</b> <i>expect; hope for, hope</i>	<b>πνέω</b> <i>blow, breath; live; breathe or smell of + gen.</i>
<b>*ἐνθα</b> <i>there, where; then, when</i>	<b>πρόειμι</b> <i>go forward</i>
<b>ἐντυγχάνω</b> <i>meet with, come upon + dat.</i>	<b>προσβάλλω</b> <i>strike, dash against; add in addition; approach, meet + dat.</i>
<b>ἐξίημι</b> <i>send out, let 'x' in acc. go out, dismiss; take out; discharge; (middle) get rid of; divorce</i>	<b>πόρρωθεν</b> <i>at a distance</i>

**ἐξορμέω** *be out of harbor, run to sea*

**\*ἔοικα (perf. with pres. sense)**  
*be like, look like + dat.; be likely, seem probable*

**ἐπᾶδω** or **ἐπᾶείδω** *sing*

**ἐπείγω** *press down, weigh down; (middle) hasten*

**ἐπεύχομαι** *pray*

**ἡδομαι** (aorist **ἡσθην**) *enjoy, take pleasure + dat. or + part.*

**\*προσαγορεύω** *address, speak to, say*

**πρόσειμι** *go to or towards, approach*

**προσέοικα** *be like, resemble + dat.*

**σπεύδω** *seek eagerly, strive (+ inf.); (intrans.) rush, hasten*

**συνοδοιπορέω** *travel with, walk with*

**ὑπερέχω** *hold 'x' in acc. over or above 'y' in gen., hold or stay above 'x' in gen.; excel, outdo*

## Adjectives and Nouns

**ἄηρ, ἀέρος ὁ ἢ** *mist, haze; air, breeze*

**ἄθρόος, -α, -ον, (-ος, -ον or -ους, -ουν)** *in crowds, heaps, or masses, crowded together*

**ἄκλυστος, -ον** *unwashed by waves*

**ἄλμυρός, -ά, -όν** *salt, briny*

**ἀμπελάνθη, -ης ἢ** *vine in bloom*

**Ἀραβία, -ας ἢ** *Arabia*

**ἀριστερός, -ά, -όν** *on the left, left; ominous*

**αὔλημα, -ατος τό** *piece of music for the flute*

**αὐλός, -οῦ ὁ** *pipe, flute*

**αὔρα, -ας ἢ** *breeze*

**βοή, -ῆς ἢ** *loud cry, shout*

**γάλα, γάλακτος τό** *milk*

**μέλος, -εος (-ους) τό** *limb; phrase, song*

**μουσικός, -ή, -όν** *musical; elegant*

**μυρρίνη, -ης ἢ** *a branch or wreath of myrtle*

**νάρκισσος, -ον ὁ** *narcissus*

**\*νῆσος, -ου ἢ** *island*

**ὄγδοος, -η, -ον** *eighth*

**ὄρνεον, -ου τό** *bird*

**ὀσμή, -ῆς ἢ** *a smell, scent, odor*

**\*πατρίς, πατρίδος ἢ** *fatherland*

**πεντᾱκόσιοι, -αι, -α** *five hundred*

**\*πέντε** *five*

**περίπολος, -ον** *going the rounds, patrolling; (noun) watchman, patrol*

δάφνη, -ης ἡ <i>the laurel, sweet bay</i>	πλάγιος, -α, -ον (-ος, -ον) <i>placed sideways, slanting, aslant</i>
δεξιός, -ά, -όν <i>on the right; fortunate; dexterous, skillful, clever; (f.) right hand</i>	πλάτύς, -εῖα, -ύ <i>wide, broad</i>
δεσμός, -οῦ ὁ <i>bond</i>	πλησίος, -ᾱ, -ον <i>near, close to + gen. or dat.; πλησίον (adverb) near, hard by + gen.</i>
διαυγής, -ές <i>transparent, translucent; radiant</i>	*πόνος, -ου ὁ <i>hard work, toil, suffering</i>
ἕκτος, -η, -ον <i>sixth</i>	*πούς, ποδός ὁ <i>foot</i>
*ἐλάσσων, -ονος; ἐλάσσον, -ονος <i>less, fewer, smaller</i>	πρῶρα, -ᾱς ἡ <i>the forepart of a ship, a ship's head, prow, bow</i>
Ἑλληνικός, -ή, -όν <i>Hellenic, Greek</i>	*πῦρ, πυρός τό <i>fire</i>
ἐνιοί, -αι, -α <i>some</i>	Ῥαδάμανθυς, -ος ὁ <i>Rhadamanthus</i>
ἐρημία, -ας ἡ <i>desert, wilderness; solitude, loneliness</i>	ρόδιος, -η, -ον <i>made of or from roses</i>
*ἐταῖρος, -ου ὁ <i>companion, comrade</i>	ρόδον, -ου τό <i>rose</i>
εὐανθής, -ές <i>blooming, budding</i>	Σκίνθαρος, -ον ὁ <i>Skintharos</i>
εὐδαίμων, -ονος; εὐδαίμων, -ονος <i>fortunate, wealthy, happy</i>	*στάδιον, σταδίου τό (plural is οἱ or τά) <i>stade; race-course</i>
εὐπλοία, -ᾱς ἡ <i>a fair voyage</i>	στέφανος, -ου ὁ <i>crown, wreath</i>
εὐπνοος, -ον or εὐπνους, -ουν <i>breathing well or freely; sweet-smelling</i>	στρογγύλος, -η, -ον <i>round, spherical</i>
εὐώδης, -ες <i>sweet-smelling, fragrant</i>	συγγραφεύς, -ῆος (-έως) ὁ <i>historian, writer, author</i>
*ἡδύς, ἡδεῖα, ἡδύ <i>pleasant, glad</i>	σύμμικτος, -ον (-ος, -η, -ον) <i>mixed, commingled, promiscuous</i>
ἡών, -όνος ἡ <i>shore, beach</i>	συμπόσιον, -ου τό <i>drinking-party, symposium</i>
Ἡρόδοτος, -ου ὁ <i>Herodotos, a historian from Halikarnassos</i>	συνεχής, -ές <i>holding together, continuous</i>
θαυμαστός, -ή, -όν <i>wonderful, marvellous</i>	*τάξις, -ιος (-ηος, -εως) ἡ <i>battle-array, order, rank</i>

θορυβώδης, -ες <i>noisy, uproarious, turbulent</i>	τᾶπεινός, -ή, -όν <i>low, low-lying</i>
ἴον, -ου τό <i>the violet</i>	τερπνός, -ή, -όν <i>delightful, pleasant</i>
κιθάρα, -ας ἡ <i>lyre, lute</i>	*τέταρτος, -η, -ον <i>fourth</i>
κλάδος, -ου ὁ <i>branch, shoot of a tree, twig</i>	ὑάκινθος, ου ὁ or ἡ <i>hyacinth</i>
κοῦφος, -η, -ον <i>light, nimble</i>	*ὔδωρ, ὕδατος τό <i>water</i>
Κρής, Κρητός ὁ, ἡ <i>Cretan, of or from Crete</i>	ὔλη, -ης ἡ <i>forest, woodland; material</i>
κρίνον, -ου τό <i>lily</i>	ὑψηλός, -ή, -όν (-ός, -όν) <i>high, lofty</i>
κυάνεος, -ά, -όν <i>dark-blue, glossy-blue</i>	φέλλινος, -η, -ον <i>made of cork</i>
κῦμα, -ατος τό <i>wave, flood; sprout, foetus</i>	Φελλόποδες, -ων <i>Phellopodes</i>
λειμών, -ῶνος ὁ <i>grassy place, meadow</i>	φελλός, -οῦ ὁ <i>the cork-tree, cork</i>
λειοκύμων, -ονος; λειοκύμον, -ονος <i>smoothly swelling, calm</i>	Φελλώ, -εος (-οῦς) ἡ <i>Corkland</i>
λιμήν, -ένος ὁ <i>harbor</i>	φρουρός, -οῦ ὁ <i>watcher, guard</i>
μακάρος, -α, -ον <i>mostly of men, blessed, happy</i>	φωνή, -ῆς ἡ <i>sound, voice</i>
μέγεθος, -εος (-ους) <i>greatness, magnitude, size, height, stature</i>	χρηστός, -ή, -όν <i>useful, serviceable; good, honest, worthy</i>
μέγιστος, -η, -ον <i>largest, greatest, strongest</i>	

## Module 48 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and

function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

ἤδη δὲ πλησίον ἤμεν, καὶ θαυμαστὴ τις αὔρα περιέπνευσεν ἡμᾶς, ἠδεῖα καὶ εὐώδης, οἶαν φησὶν ὁ συγγραφεὺς Ἡρόδοτος ἀπόζειν τῆς εὐδαίμονος Ἀραβίας.

Check your answers with those in the **Answer Key**.

## Module 48 Practice Identifying Clitics and Full Words

Translate this sentence so that you understand it well. Read the sentence out loud, trying your best not to translate it into English. Pick out the clitics and the **full words**, and then check your answers with those in the **Answer Key**.

ἤδη δὲ πλησίον ἤμεν, καὶ θαυμαστὴ τις αὔρα περιέπνευσεν ἡμᾶς, ἠδεῖα καὶ εὐώδης, οἶαν φησὶν ὁ συγγραφεὺς Ἡρόδοτος ἀπόζειν τῆς εὐδαίμονος Ἀραβίας.

## Module 48 Top 251–550 Vocabulary to be Memorized

### Adverbs and Verbs

ἔπομαι (imp. εἰπόμην), ἔψομαι, ἐσπόμην, -----, -----, ----- follow, pursue + dat.

κατέχω hold fast; detain, hold back, withhold; possess + gen.

ὀνομάζω, ὀνομάσω, ὠνόμασα, ὠνόμακα, ὠνόμασμαι, ὠνομάσθην name, call

παύω, παύσω, ἔπαυσα, πέπαυκα, πέπαυμαι, ἐπαύθην make to end, stop; (middle and passive) rest or cease from + gen.

περ (enclitic) very, however much

στρατεύω, στρατεύσω, ἐστράτευσα, -----, ἐστράτευμαι ἐστρατεύθην wage war, launch a campaign; (mid.) march

ὥδε in this way, thus, so very

### Adjective and Nouns

ἔπος, ἔπος (ἔπους) τό word, speech, song

πεζός, πεζή, πεζόν on foot, on land; πεζή on land, by foot

τάξις, τάξις (τάξις), τάξιος (τάξις), τάξιος battle-array, order, rank

## Module 48 Reading Morphologically by James Patterson

### Athematic Aorists

Athematic aorists are asigmatic aorists that do not use theme vowels in the personal markers. The personal markers that we use for the asigmatic aorist (and past progressive) are actually the combination of connecting theme vowels (**ο** and **ε**) and personal markers (**/ν**, **/ς**, **/μην**, **/σο**, and so on). We just have not needed to consider them separately, until now. Those personal markers without the theme vowels included are these:

Active		Middle	
/ν	/μεν	/μην	/μεθα
/ς	/τε	/σο***	/σθε
/θ*	/σαν**	/το	/ντο

\*In the active, the third person singular **/θ** had once been **/τ** (the same marker we find in Latin: *amō*, *amās*, *amat*). But **τ** cannot end a Greek word, so it dropped.

\*\*Normally the third person plural **/σαν** replaces the expected **/ν** in the active.

\*\*\*In the middle, the second person singular **/σο** does not lose **σ** even when combined with a base that ends in a vowel.

To form the athematic aorist, these personal markers are added directly to the base. Because the base is also the root of these verbs, where “root” refers to the smallest unit of a word that carries only meaning, these are sometimes called root aorists.

Remember that short vowels like to lengthen when markers are added to them:

Base	Aorist	English Equivalent
ἄλο/ (ἀλίσκομαι)	ἔάλων (ἐ/σαλο/ν)	<i>get caught, captured</i>
γνο/ (γινώσκω)	ἔγνω	<i>know</i>
βα/ (βαίνω)	ἔβην	<i>go</i>
δυ/ (δύνω)	ἔδυν	<i>dive, enter</i>
στα/ (ἵστημι)	ἔστην	<i>stand</i>

Now that we have discussed the vast majority of asigmatic aorist verbs in Greek, thematic and athematic, here is a reminder about how they mark progressive aspect:

Base	Progressive	English Equivalent	Aspect Marker
ἀλο/	> ἀλίσκομαι	<i>get caught</i>	inceptive or iterative σκ
ἀγ/	> ἄγω	<i>lead</i>	zero-marker
αἰσθ/	> αἰσθάνομαι	<i>perceive</i>	ν suffix
βα/	> βαίνω	<i>go</i>	ν suffix and yod metathesis
βαλ/	> βάλλω	<i>throw</i>	ν suffix assimilates to λ
γεν/	> γίγνομαι	<i>become, be</i>	reduplication with ι
δραμ/		<i>run</i>	
[uses the base θρεχ/ in the progressive]			
δυ/	> δύνω	<i>dive, enter</i>	ν suffix
ἐλ/		<i>take</i>	
[uses the base αἶρε/ in the progressive]			
ἐλθ/		<i>come, go</i>	
[uses the bases ἐρχ/ and ἰ/ in the progressive]			
εὕρ/	> εὕρισκω	<i>find</i>	inceptive or iterative σκ
φεπ/		<i>say</i>	
[uses the base λεγ/ in the progressive]			
φερ/		<i>say</i>	
[uses the base λεγ/ in the progressive]			
φιδ/	> εἶδω	<i>see</i>	basic e-grade
θαν/	> ἀποθνήσκω	<i>die</i>	inceptive or iterative σκ
ικ/	> ἰκνέομαι	<i>arrive</i>	ν suffix
λαβ/	> λαμβάνω	<i>take</i>	ν infix and suffix
λαθ/	> λανθάνω	<i>escape notice</i>	ν infix and suffix
λαχ/	> λαγχάνω	<i>obtain by lot, fate</i>	ν infix and suffix
λιπ/	> λείπω	<i>leave</i>	basic e-grade
μαθ/	> μανθάνω	<i>learn</i>	ν infix and suffix
ὀλ/	> ὀλλυμι	<i>destroy</i>	ν suffix



παθ/	> πάσχω	<i>experience</i>	inceptive or iterative σκ
πετ/	> πίπτω	<i>fall</i>	reduplication with ι
πιθ/	> πείθω	<i>persuade</i>	basic e-grade
πυθ/	> πυνθάνομαι	<i>learn by hearsay</i>	ν infix and suffix
στα/	> ἵστημι	<i>stand</i>	reduplication with ι
σπ/	> ἔπομαι	<i>follow</i>	basic e-grade
σχ/	> ἔχω	<i>have, hold</i>	basic e-grade
ταμ/	> τέμνω	<i>cut</i>	basic e-grade and ν suffix
τυχ/	> τυγχάνω	<i>happen</i>	ν infix and suffix
φυγ/	> φεύγω	<i>flee</i>	basic e-grade

### Notes

1. In **παθ/σκ/ω** > **πάσχω**, the dental stop θ drops before σ, but the aspiration in θ remains and aspirates the κ in σκ.



## Module 49

# Word Order and Continuity

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### Module 49 Summary

In this module we continue to consider the effect that word order has on meaning, encouraging you to learn to focus on the arrangement of words and cola in a sentence with the goal of reading more and translating less. This module presents you with cola that are continuous.

### General Observations

Remember that the principles which govern word order are not fully understood. This is due to our not having native speaking proficiency in the language. Knowing when pauses and intonations occur is crucial to understanding the principles governing word order. When reading, practice pronouncing words so that your enunciation reflects an understanding of what is being said.

### Continuity and Cola

There is ambiguity involved in determining what constitutes a colon and whether cola are identified as continuous or discontinuous. In this module our focus is on continuity. In the next unit you will learn that when words that form cola are interrupted, discontinuity occurs. When the continuity of a colon is retained or when the continuity between cola that have a relationship remains unbroken, continuity occurs. It is not always clear whether continuity or discontinuity is more typical. Where possible, typical word order will be noted.

To develop a reading sense for cola, read aloud and pay attention to when you pause for meaning. Try the exercise first by translating the Greek words into English and then try reading out loud in Greek without translating after you have a good understanding of what a sentence means. When reading aloud, notice how you naturally tend to omit pauses when cola consist of related words and add pauses when they do not.

## Examples of Continuity

**Example 1.** The Athenian orator Lysias, writing in the first-person with Euphiletos as the speaker, defends Euphiletos against a charge of murder. The prosecution holds that Euphiletos planned to kill Eratosthenes after catching him cuckolding his wife. Lysias and the defense argue that the murder was not premeditated.

περὶ πολλοῦ ἂν ποιησαίμην, ὦ ἄνδρες, τὸ τοιούτους ὑμᾶς ἐμοὶ δικαστὰς περὶ τούτου τοῦ πράγματος γενέσθαι, οἷοίπερ ἂν ὑμῖν αὐτοῖς εἴητε, τοιαῦτα πεπονθότες (Lysias, *Against Eratosthenes* 1.1).

*I would consider of much importance, jurors, that you be this type of juror toward me in this affair as you would be for yourself, should you suffer what I have.*

Translate the sentence so that you understand it well. Next read the sentence out loud, trying your best not to translate it into English. Pay attention to where and why you pause, noting where you think the syntax units are. Compare your answers with the syntax units below.

1. περὶ πολλοῦ ἂν ποιησαίμην *I would consider it of utmost importance;*
2. ὦ ἄνδρες, *Jurors;*
3. τὸ τοιούτους ὑμᾶς ἐμοὶ δικαστὰς περὶ τούτου τοῦ πράγματος γενέσθαι  
*that you be this type of juror toward me in this affair;*
4. οἷοίπερ ἂν ὑμῖν αὐτοῖς εἴητε *as you would be for yourself*
5. τοιαῦτα πεπονθότες, *should you suffer what I have.*

Remember that native speakers of Ancient Greek did not translate or rearrange the order of words in their head, but rather took each word in as they heard it and created expectations and understanding as the sentence unfolded.

Practice identifying the words that are clitic and full. Note the expectations and relationships between the words and cola. Compare your answers with these:

**περί** is a **clitic** and cannot be in last position. It creates an expectation for completion that **πολλοῦ** fulfills.

**περὶ πολλοῦ** together create an expectation for completion which **ποιησαίμην** fulfills.

**ἂν** cannot stand in first position and creates an expectation for completion that **ποιησαίμην** fulfills.

**ποιησαίμην** is a **full word** and completes its colon. Finite verbs, infinitives, and participles often take last position in cola.

**ὦ** cannot stand in last position and creates an expectation for the vocative **ἄνδρες**.

**ἄνδρες** is a full word and fulfills the expectation created by the interjection **ὦ**. The colon **ὦ ἄνδρες** can occupy first and last position in a sentence.

**τό** is a **clitic** and creates an expectation for completion that **γενέσθαι** fulfills.

**τοιούτους** is a **full word** and creates an expectation for completion that **ὕμᾱς** and **δικαστάς** fulfill.

**ὕμᾱς** is a **full word** that creates an expectation for completion that **τοιούτους**, **ὕμᾱς**, and **γενέσθαι** fulfills.

**ἐμοί** is a **full word** that has a relationship with **τοιούτους**. Words that have a relationship are often in the same colon and near each other.

**δικαστάς** is a **full word** and has a relationship with **τοιούτους** and **ὕμᾱς**.

**περί** is a **clitic** and cannot be in last position. It creates an expectation for completion which **τούτου τοῦ πράγματος** fulfills.

**τούτου** is a **full word**, typically preceding the noun it modifies though it can also succeed it. **τούτου** has a relationship with **πράγματος**, agreeing with it in case, gender, and number.

**τοῦ** is a **clitic** and cannot be in last position. It has a relationship with **πράγματος**, agreeing with it in case, gender, and number.

**πράγματος** fulfills the expectation that **περί** creates.

**περί τούτου τοῦ πράγματος** has scope over the sentence, specifying **τοιούτους ὕμᾱς ἐμοί δικαστάς . . . γενέσθαι**.

**γενέσθαι** is a **full word**, completing the expectation **τό** initiates.

**οἷόπερ** is a **full word**, working as a correlative with **τοιούτους** and creating an expectation for completion that **εἶητε** fulfills.

**ἄν** cannot stand in first position and creates an expectation for completion that **εἶητε** fulfills.

**ὕμῖν αὐτοῖς** is a **full word** and has a relationship with **οἷόπερ**.

**εἶητε** is a **full word** fulfilling the expectation **οἷόπερ** and ending its colon.

**τοιαῦτα** is a full word, initiating an expectation for completion that **πεπονθότες** fulfills.

**πεπονθότες** is a full word, fulfilling the expectation **τοιαῦτα** creates.

The cola are sequenced in such a way that words that are to be understood together are next to or near one another, except for **τό . . . γενέσθαι**. Each colon creates continuity with the next, building upon what has already been said, and adding an additional layer of meaning and effect to the overall import of the whole.

**Example 2.** Translate the second sentence of Lysias's defense speech so that you understand it well. Read the sentence out loud, trying your best not to translate into English. Pay attention to where and why you pause, noting where you think the cola are.

εὖ γὰρ οἶδ' ὅτι, εἰ τὴν αὐτὴν γνώμην περὶ τῶν ἄλλων ἔχετε, ἥνπερ περὶ ὑμῶν αὐτῶν, οὐκ ἂν εἴη ὅστις οὐκ ἐπὶ τοῖς γεγενημένοις ἀγανακτοίη. ἀλλὰ πάντες ἂν περὶ τῶν τὰ τοιαῦτα ἐπιτηδυνόντων τὰς ζημίας μικρὰς ἡγοῖσθε.

*For I know very well that if you have the same attitude toward others as you have toward yourselves, there is no one who would not be vexed at what has happened. But you all, concerning those who do these sorts of things, would consider the penalties small.*

Compare your answers with the cola below.

1. εὖ γὰρ οἶδ' *for I know very well*
2. ὅτι εἰ τὴν αὐτὴν γνώμην περὶ τῶν ἄλλων ἔχετε *that if you have the same attitude toward others*
3. ἥνπερ περὶ ὑμῶν αὐτῶν *as you have toward yourselves* (ἔχετε is supplied from context)
4. οὐκ ἂν εἴη ὅστις οὐκ ἐπὶ τοῖς γεγενημένοις ἀγανακτοίη *there is no one would not be vexed at what has happened*
5. ἀλλὰ πάντες ἂν περὶ τῶν τὰ τοιαῦτα ἐπιτηδυνόντων τὰς ζημίας μικρὰς ἡγοῖσθε *but you all, with regard to those who do these sorts of things, would consider the penalties small.*

Practice identifying the words that are clitic and full. Note the expectations and relationships between the words and cola. Compare your answers with these:

**εὖ** is a **full word**. Adverbs tend to occur in proximity to the word they modify, sometimes preceding and other times succeeding. It creates an expectation for completion that **οἶδα** fulfills.

**γάρ** is a **clitic** and cannot take first position. It creates an expectation for completion that **οἶδα** fulfills.

**οἶδα** is a **full word**, completing the expectations initiated by **εὖ** and **γάρ** and ending its colon as verbal words often do.

**ὅτι** is a **clitic** and cannot take last position. It initiates its colon and creates an expectation for completion that **εἴη** fulfills. Note that the subordinate clause **εἰ . . . ἔχετε** creates a long pause between **ὅτι** and **εἴη**.

**εἰ** is a **clitic** and cannot take last position. It creates an expectation for completion that **ἔχετε** fulfills.

**τήν** is a **clitic** and has a relationship with **γνώμην**, agreeing with it in case, gender, and number.

**αὐτήν** is a **full word** and has a relationship with **γνώμην**, agreeing with it in case, gender, and number. When **αὐτός**, **αὐτή**, **αὐτό** means *same*, its placement is fixed in attributive position.

**γνώμην** is a **full word** and creates an expectation for completion that **ἔχοιτε** fulfills.

**περί** is a **clitic** and cannot be in last position. It creates an expectation for completion that **τῶν ἄλλων** fulfills.

**τῶν** is a **clitic** and has a relationship with **ἄλλων**, agreeing with it in case, gender, and number.

**ἄλλων** is a **full word** completing the expectation **περί** creates.

**ἔχοιτε** is a **full word**, completing the expectation **τήν αὐτήν γνώμην** creates and ending its colon as verbal words often do.

**ἥνπερ** is a **clitic** and cannot stand in last position. It initiates its clause and creates an expectation for completion that **ἀγανακτοίη** fulfills.

**περί** is a **clitic** and cannot be in last position. It creates an expectation for completion that **ὑμῶν αὐτῶν** fulfills.

**ὑμῶν αὐτῶν** is a **full word**, completing the expectation **περί** creates.

**οὐκ** is a **clitic**. Adverbs tend to occur in proximity to the word they modify, sometimes preceding and other times succeeding. Here **οὐκ** precedes **εἴη**. When it is in last position, **οὐ**, **οὐκ**, **οὐχ** takes an acute accent **οὔ**.

**ἄν** cannot stand in first position and creates an expectation for completion that **εἴη** fulfills.

**εἴη** is a **full word**, creating an expectation for completion that **ὅστις** fulfills.

**ὅστις** is a **full word**, completing the expectation that **εἴη** creates and creating an expectation for completion that **ἀγανακτοίη** fulfills.

**οὐκ** is a **clitic**. Adverbs tend to occur in proximity to the word they modify, sometimes preceding and other times succeeding. Here **οὐκ** precedes **ἀγανακτοίη**. When it is in last position, **οὐ**, **οὐκ**, **οὐχ** takes an acute accent **οὔ**.

**ἐπί** is a **clitic** and cannot be in last position. It creates an expectation for completion that **τοῖς γεγεννημένοις** fulfills.

**τοῖς** is a **clitic** and has a relationship with **γεγεννημένοις**, agreeing with it in case, gender, and number.

**γεγεννημένοις** is a **full word**, completing the expectation **ἐπί** creates.

ἀγανακτοίη is a **full word**, completing the expectation ὅστις creates and ending its colon as verbal words often do.

ἀλλά is a **clitic** and cannot stand in last position. It creates an expectation for completion that ἡγοῖσθε fulfills.

πάντες is a **full word** and creates an expectation for completion that ἡγοῖσθε fulfills. It also agrees with the subject of ἡγοῖσθε in case, gender, and number.

ὅν cannot stand in first position and creates an expectation for completion that ἡγοῖσθε fulfills.

περί is a **clitic** and cannot be in last position. It creates an expectation for completion that τῶν ἐπιτηδευόντων fulfills.

τῶν is a **clitic** and has a relationship with ἐπιτηδευόντων, agreeing with it in case, gender, and number.

τά is a **clitic** and has a relationship with τοιαῦτα, agreeing with it in case, gender, and number.

τοιαῦτα is a **full word**, creating an expectation for completion that τῶν ἐπιτηδευόντων fulfills.

ἐπιτηδευόντων is a **full word**, completing the expectation περί creates.

τάς is a **clitic** and has a relationship with ζημίας, agreeing with it in case, gender, and number.

ζημίας is a **full word**, creating an expectation for completion that ἡγοῖσθε fulfills.

μικράς is a **full word** and has a relationship with ζημίας, agreeing with it in case, gender, and number.

ἡγοῖσθε is a **full word**, fulfilling the expectation ἀλλά and πάντες create and ending its colon as verbal words often do.

The cola are sequenced in such a way that words that are to be understood together are next to or near one another, except for a subordinate clause intervening between the clause introduced by ὅτι and its main verb εἶη. Each colon creates continuity with the next, building upon what has already been said, and adding an additional layer of meaning and effect to the overall import of the whole.

**Example 3.** Translate this sentence from Xenophon's *Economics* (4.24) so that you understand it well. Read the sentence out loud, trying your best not to translate it into English. Pay attention to where and why you pause, noting where you think the cola are.



λέγω σοι, ὅταν ὑγιαίνω, μηπώποτε δειπνῆσαι πρὶν ἰδρῶσαι, ἢ τῶν πολεμικῶν τι ἢ τῶν γεωργικῶν ἔργων μελετῶν (Xenophon, *Economics* 4.24).

*I say to you whenever I am in good health I never dine before I exercise, either doing some task pertaining to war or agriculture.*

Compare your answers with the cola below.

1. λέγω σοι *I say to you*
2. ὅταν ὑγιαίνω *whenever I am in good health*
3. μηπώποτε δειπνῆσαι *I never dine*
4. πρὶν ἰδρῶσαι *before I exercise*
5. ἢ τῶν πολεμικῶν τι ἢ τῶν γεωργικῶν ἔργων μελετῶν *either doing some task pertaining to war or agriculture*

Practice identifying the words that are clitic and full. Note the expectations and relationships between the words and cola. Compare your answers with these:

**λέγω** is a **full word**, having a relationship with **σοι** and creating an expectation for completion that **δειπνῆσαι** fulfills.

**σοι** is a **clitic** and has a relationship with **λέγω**.

**ὅταν** (ὅτε + ἄν) is a **clitic** and cannot stand in last position. It creates an expectation for completion that **ὑγιαίνω** fulfills.

**ὑγιαίνω** is a **full word**, fulfilling the expectation **ὅταν** creates and ending its colon as verbal words often do.

**μηπώποτε** is a **full word**, creating an expectation for fulfillment that **δειπνῆσαι** completes. Adverbs tend to be placed in proximity to the word they modify, sometimes preceding and other times succeeding.

**δειπνῆσαι** is a **full word**, fulfilling the expectation **λέγω** creates and ending its colon as verbal words often do.

**πρὶν** is a **clitic** and cannot stand in last position. It creates an expectation for completion that **ἰδρῶσαι** fulfills.

**ἰδρῶσαι** is a **full word** fulfilling the expectation **πρὶν** creates and ending its colon as verbal words often do.

**ἢ** is a **clitic** and cannot stand in last position. It creates an expectation for completion that **μελετῶν** fulfills.

**τῶν** is a **clitic** and has a relationship with **πολεμικῶν**, agreeing with it in case, gender, and number.

**πολεμικῶν** is a **full word** and has a relationship with **τι**. Genitives are often in proximity to the word they depend upon.

**τι** is a **clitic** and cannot stand in first position. It has a relationship with **πολεμικῶν** and creates an expectation for completion that **μελετῶν** fulfills.

**ἦ** is a **clitic** and cannot stand in last position. It creates an expectation for completion that **μελετῶν** fulfills.

**τῶν** is a **clitic** and has a relationship with **ἔργων**, agreeing with it in case, gender, and number.

**γεωργικῶν** is a **full word** and has a relationship with **ἔργων**, agreeing with it in case, gender, and number.

**ἔργων** is a **full word** and has a relationship with **τι**. Genitives are often in proximity to their word group.

**μελετῶν** is a full word and has a relationship with the subject of **λέγω**, **υἱαίνω**, **δειπνῆσαι**, and **ιδρῶσαι**, agreeing with it in case, gender, and number. It also fulfills the expectation for completion that **τι** creates and ends its colon as verbal words often do.

The cola are sequenced in such a way that words that are to be understood together are next to or near one another. Each colon creates continuity with the next, building upon what has already been said, and adding an additional layer of meaning and effect to the overall import of the whole.

**Example 4.** Translate this sentence from Lucian's *True Story* (1.23), so that you understand it well. Read the sentence out loud, trying your best not to translate it into English. Pay attention to where and why you pause, noting where you think the cola are.

ὑπὲρ δὲ τὰς πυγὰς ἐκάστω αὐτῶν κράμβη ἐκπέφυκε μακρὰ ὥσπερ οὐρά, θάλλουσα ἐς αἶψα καὶ ὑπτίου ἀναπίπτοντος οὐ κατακλωμένη.

*Over the rear ends of each of them there was a cabbage, long just like a tail, always in bloom and should its owner fall on his back, never breaking.*

Compare your answers, with the syntax units below.

1. ὑπὲρ δὲ τὰς πυγὰς ἐκάστω αὐτῶν *Over the rear ends of each of them*
2. κράμβη ἐκπέφυκε *there was a cabbage,*
3. μακρὰ ὥσπερ οὐρά *long just like a tail,*
4. θάλλουσα ἐς αἶψα *always in bloom*
5. καὶ ὑπτίου ἀναπίπτοντος οὐ κατακλωμένη *and should its owner fall on his back, never breaking.*

Practice identifying the words that are clitic and full. Note the expectations and relationships between the words and cola. Compare your answers with these:

**ὕπέρ** is a **clitic** and cannot be in last position. It creates an expectation for completion that **τάς πυγάς** fulfills.

**δέ** is a **clitic** and cannot stand in first or last position. It creates an expectation for completion that **ἐκπέφυκε** fulfills. Note its position after **ὕπέρ** and before **ὕπέρ**'s object **τάς πυγάς**.

**τάς** is a **clitic** and has a relationship with **πυγάς**, agreeing with it in case, gender, and number.

**πυγάς** is a **full word**, completing the expectation **ὕπέρ** creates.

**ἐκάστω** is a **full word** and has a relationship with **πυγάς**.

**αὐτῶν** is a **full word** and has a relationship with **ἐκάστω**. Genitives are often in proximity to the word they depend from.

**κράμβη** is a **full word**, creating an expectation for completion that **ἐκπέφυκε** fulfills.

**ἐκπέφυκε** is a full word, completing the expectation **κράμβη** creates and ending its colon as verbal words often do.

**μακρά** is a **full word** and has a relationship with **κράμβη**, agreeing with it in case, gender, and number.

**ὥσπερ** is a **clitic** and cannot stand in last position. It creates an expectation for completion that **οὐρά** fulfills.

**οὐρά** is a full word, completing the expectation **ὥσπερ** creates.

**θάλλουσα** is a full word and has a relationship with **κράμβη**, agreeing with it in case, gender, and number.

**ἐς** is a **clitic** and cannot be in last position. It creates an expectation for completion that **αἰεί** fulfills.

**αἰεί** is a **full word**, completing the expectation **ἐς** creates.

**καί** is a **clitic** and cannot stand in last position. It creates an expectation for completion that **κατακλωμένη** fulfills.

**ὑπτίου** is a **full word** and has a relationship with **ἀναπίπτοντος**, agreeing with it in case, gender, and number. Words in a genitive absolute are typically adjacent.

**ἀναπίπτοντος** is a full word, and has a relationship with **ὑπτίου**, agreeing with it in case, gender, and number. Note that **ὑπτίου** and **ἀναπίπτοντος** intervene between **καί** and **κατακλωμένη**, delaying the completion of the expectation **καί** creates.

οὐ is a **clitic**. Adverbs tend to occur in proximity to the word they modify, sometimes preceding and other times succeeding. Here οὐ precedes **κατακλωμένη**. When it is in last position, οὐ, οὐκ, οὐχ takes an acute accent οὔ.

**κατακλωμένη** is a **full word** and has a relationship with **κράμβη**, agreeing with it in case, gender, and number and ending its colon as verbal words often do.

The cola are sequenced in such a way that words that are to be understood together are next to or near one another, except for the genitive absolute **ὑπτίου ἀναπίπτοντος** intervening between the two participles linked by **καί**. Each colon creates continuity with the next, building upon what has already been said, and adding an additional layer of meaning and effect to the overall import of the whole.

In each of the sentences detailed above, the sentences are mostly unremarkable in their structure, employing cola that display continuity in most instances. In the next module, we turn to cola and discontinuity.

### **Euripides, *Iphigeneia at Aulis*, Background to the Myth**

There was a prophecy that a goddess would give birth to a son who would overthrow his father. Since he regularly has extramarital affairs with men and women, mortal and divine, Zeus is eager to find out the identity of the goddess. After many years of being chained to a rock, Prometheus is finally freed by Herakles and tells Zeus that it is the goddess Thetis who is destined to give birth to a son who will best his father. To keep the prophecy from affecting him, Zeus marries Thetis to the mortal Peleus and the two have a son, Akhilleus, who does become greater than his father.

At the wedding all the gods and goddesses are invited except for one, the goddess Eris (Ἔρις) whose name means strife. She crashes the wedding, bringing with her a golden apple which she says is for the goddess who is the most beautiful. Hera, Zeus' wife, Athene, the goddess of crafts, war, and wisdom, and Aphrodite, the goddess of love, all claim the apple. Zeus defers the decision to another, the mortal Paris, son of Priam, who is the king of Troy and the Trojans. Once the goddesses know who will decide the victor, each offers Paris a bribe—Hera offers him great political power, Athene offers him excellence in war, and Aphrodite offers him the most beautiful woman in the world, Helen, who happens to be married to the Greek, Menelaos, the brother of Agamemnon. Paris chooses Aphrodite and goes to claim his prize. There are conflicting accounts of what happens next, some say that Helen goes willingly with Paris, others say that he takes her by force, and still others say that she never went but the gods sent a phantom Helen to Troy and the real Helen to Proteus, King of Egypt.

Prior to the marriage of Helen to Menelaos, Helen's father Tyndareos was placed in a difficult situation. Many suitors wished to marry Helen and he knew that trouble would ensue once he chose her spouse. Before proceeding with the nuptials, he made all the suitors swear to come to the aid of Helen's husband if anyone should take her away by force, promising to declare war on the aggressor and to destroy his homeland. All the suitors swore the oath of Tyndareos and then he let his daughter choose her favorite and she chose Menelaos.

When *Iphigeneia at Aulis* opens all those who had sworn the oath of Tyndareos have gathered at the Greek port town of Aulis, near Kalkhis, eager to sail against Troy and the Trojans. But they cannot sail because the winds are blowing so strongly against the harbor that they prevent the fleet from sailing. Agamemnon consults the seer Kalkhas, asking him what deity is upset and what must be done to win their favor. He tells him that it is the goddess Artemis who is upset and that to appease her he must sacrifice his own daughter, Iphigeneia. Though troubled by the news, Agamemnon plans to sacrifice his daughter and has already sent a letter to his wife Klytaimnestra, asking her to send Iphigeneia under the false promise of being married to the great hero Akhilleus, keeping the prophecy and his real intentions secret from his wife and daughter. Klytaimnestra has read the letter and is on her way to Aulis along with Iphigeneia and Orestes, still an infant. In the opening scene, Agamemnon has had a change of heart and is now no longer willing to make the cruel sacrifice.

## Module 49 Practice Translating

Translate the sentences below from Euripides' *Iphigeneia at Aulis* (Ἰφιγένεια ἐν Αὐλίδι) lines 1-60. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

**Ἀγαμέμνων**

Ἦν πρέσβυ, δόμων τῶνδε πάροιθεν  
στεῖχε.

**Πρεσβύτης**

στείχω. τί δὲ καινουργεῖς,  
Ἀγάμεμνον ἄναξ;

**Ἀγαμέμνων**

σπεύσεις;

**Πρεσβύτης**

σπεύδω.

μάλα τοι γῆρας τούμὸν ἄυπνον  
καὶ ἐπ' ὀφθαλμοῖς ὄξυ πάρεστιν.

**Ἀγαμέμνων**

τίς ποτ' ἄρ' ἀστήρ ὅδε πορθμεύει;

**Πρεσβύτης**

Σείριος ἐγγὺς τῆς ἑπταπόρου  
Πλειάδος ἄσσω ἔτι μεσσήρης.

**Ἀγαμέμνων**

οὐκ οὐκ φθόγγος γ' οὐτ' ὀρνίθων  
οὐτε θαλάσσης· σιγαὶ δ' ἀνέμων  
τόνδε κατ' Εὐριπον ἔχουσιν.

**Πρεσβύτης**

τί δὲ σὺ σκηνῆς ἐκτὸς αἰσσεις,  
Ἀγάμεμνον ἄναξ;  
ἔτι δ' ἡσυχία τῇδε κατ' Αὔλιν  
καὶ ἀκίνητοι φυλακαὶ τειχέων.  
στείχωμεν ἔσω.

**Ἀγαμέμνων**

ζηλῶ σέ, γέρον,  
ζηλῶ δ' ἀνδρῶν ὃς ἀκίνδυνον  
βίον ἐξεπέρασ' ἀγνώως ἀκλεής.  
τοὺς δ' ἐν τιμαῖς ἦσσαν ζηλῶ.

**Πρεσβύτης**

καὶ μῆν τὸ καλὸν γ' ἐνταῦθα βίου.

**Ἀγαμέμνων**

τοῦτο δέ γ' ἐστὶν τὸ καλὸν σφαλερόν.  
καὶ τὸ πρότιμον  
γλυκὺ μὲν, λυπεῖ δὲ προσιστάμενον.  
τοτὲ μὲν τὰ θεῶν, οὐκ ὀρθωθέντ',  
ἀνέτρεψε βίον· τοτὲ δ' ἀνθρώπων  
γνώμαι, πολλαὶ  
καὶ δυσάρεστοι, διέκναισαν.

**Πρεσβύτης**

οὐκ ἄγαμαι ταῦτ' ἀνδρὸς ἀριστέως.  
οὐκ ἐπὶ πᾶσιν σ' ἐφύτευσ' ἀγαθοῖς,  
Ἀγάμεμνον, Ἀτρεὺς.  
δεῖ δέ σε χαίρειν καὶ λυπεῖσθαι·

θνητὸς γὰρ ἔφυς. κἄν μὴ σὺ θέλῃς,  
 τὰ θεῶν οὕτω βουλόμεν' ἔσται.  
 σὺ δέ, λαμπτήρος φάος ἀμπετάσας,  
 δέλτον τε γράφεις  
 τήνδ' ἦν πρὸ χερῶν ἔτι βαστάζεις.  
 καὶ ταῦτ' ἀπάλιν γράμματα συγχεῖς  
 καὶ σφραγίζεις λύεις τ' ὀπίσω.  
 ῥίπτεις τε πέδῳ πεύκην, θαλερὸν  
 κατὰ δάκρυ χέων.  
 καὶ τῶν ἀπόρων οὐδενὸς ἐνδεῖς  
 μὴ οὐ μαίνεσθαι.  
 τί πονεῖς; τί νέον περὶ σοί, βασιλεῦ;  
 φέρε, κοίνωσον μῦθον ἐς ἡμᾶς.  
 πρὸς δ' ἄνδρ' ἀγαθὸν πιστόν τε φράσεις.  
 σὴ γάρ μ' ἀλόχῳ τότε Τυνδάρεως  
 πέμπει φερνὴν  
 συννυμφοκόμον τε δίκαιον.

### Ἀγαμέμνων

ἐγένοντο Λήδᾳ Θεστιάδι τρεῖς παρθένοι,  
 Φοίβῃ Κλυταιμῆστρα τ', ἐμὴ ξυνάορος,  
 Ἑλένη τε. ταύτης, οἱ τὰ πρῶτ' ὠλβισμένοι,  
 μνηστῆρες ἦλθον, Ἑλλάδος νεανίαί.  
 δειναὶ δ' ἀπειλαὶ καὶ κατ' ἀλλήλων φόνος  
 ξυνίσταθ', ὅστις μὴ λάβοι τὴν παρθένον.  
 τὸ πρᾶγμα δ' ἀπόρως εἶχε Τυνδάρεω πατρί—  
 δοῦναί τε μὴ δοῦναί τε—τῆς τύχης ὅπως  
 ἄψαιτ' ἄριστα. καὶ νιν εἰσῆλθεν τάδε·  
 ὄρκους συνάψαι δεξιὰς τε συμβαλεῖν  
 μνηστῆρας ἀλλήλοισι καὶ δι' ἐμπύρων  
 σπονδὰς καθεῖναι κάπαράσασθαι τάδε:

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἄγμαι *wonder, be astonished;*  
*be envious*

ἀΐσσω (ἄσσω) *shoot, dart,*  
*glance*

λυπέω *give pain to, to pain,*  
*distress, grieve, vex, annoy*

\*λύω (ῥ) *loose, free, destroy;*  
*(mid.) ransom*

<b>ἀμπετάω</b> <i>spread out, unfold, unfurl</i>	<b>μαίνομαι</b> <i>rage, be furious, be mad</i>
<b>ἀνατρέπω</b> <i>turn up, overturn, upset</i>	<b>μάλα</b> <i>very</i>
<b>ἄπτω</b> <i>fasten or bind to; (middle) fasten oneself to, grasp, touch + gen.</i>	<b>μεταγράφω</b> <i>write differently, alter</i>
<b>*αὔ, αὖθις (αὖτις)</b> <i>again, in turn, hereafter, in the future</i>	<b>ξυνίστημι</b> <i>set together, combine, associate; assign, establish</i>
<b>βαστάζω</b> <i>lift, lift up, raise</i>	<b>ὀλβίζω</b> <i>make happy; deem or pronounce happy, (pass.) be or be deemed happy, fortunate</i>
<b>διακναίω</b> <i>scrape or grate away</i>	<b>ὀπίσω</b> <i>backwards</i>
<b>ἐγγράφω</b> <i>enrol, enlist, register</i>	<b>ὀρθόω</b> <i>set straight, set upright, set up</i>
<b>*ἐγγύς</b> <i>near; next to, near + gen.</i>	<b>πονέω</b> <i>work hard, do work, suffer toil</i>
<b>εἶα</b> <i>on!, up!, away!</i>	<b>πάροιθε</b> <i>before, in the presence of</i>
<b>εἰσεῖδες</b> <i>see ὁράω</i>	<b>πορθμεύω</b> <i>carry over, pass over</i>
<b>εἰσέρχομαι</b> <i>enter, come to</i>	<b>προΐστημι</b> <i>set before, put before</i>
<b>ἐκπεράω</b> <i>go out over, pass beyond, go through</i>	<b>ρίπτω</b> <i>throw, hurl</i>
<b>ἐκτός</b> <i>outside + gen.</i>	<b>σπεύδω</b> <i>seek eagerly, strive (+ inf.); (intrans.) rush, hasten</i>
<b>ἐνδέω</b> <i>be in want of + gen., fall short of 'x' in gen. + inf. τίνος ἐνδέομεν μὴ οὐ χωρεῖν what do we lack for going?</i>	<b>στείχω</b> <i>go, come</i>
<b>*ἐνταῦθα (ἐνθαῦτα)</b> <i>here, there, then</i>	<b>συγχέω</b> <i>pour together, commingle, confound</i>
<b>ἔσω</b> <i>to the interior, inside</i>	<b>συμβάλλω</b> <i>throw together; come together; collect, contract, contribute</i>
<b>ζηλώω</b> <i>vie with, emulate; envy; admire, praise 'x' in acc. because of 'y' in gen.</i>	<b>συνάπτω</b> <i>tie, join together, meet in battle</i>
<b>καθεῖναι &lt; καθίημι</b> <i>send down, let fall</i>	<b>συνδέω</b> <i>bind together</i>



**καινουργέω** *begin something new*

**καἶν (καὶ ἄν)** *and if, even if, although*

**κάπαράσασθαι = καὶ ἐπαράσασθαι**

**καταχέω** *pour down upon, pour over*

**\*κατέχω** *hold fast; detain, hold back, withhold; possess + gen.*

**κεύθω** *cover quite up, to cover, hide*

**κοινώω** *make common, communicate, impart*

**σφραῖνίζω** *close or enclose with a seal*

**\*φράζω** *tell, show; advise; (mid. and pass.) suppose, believe*

**φυτεύω** *plant, engender, beget*

**\*φύω (aorist: ἔφυσα, ἔφυν)** *produce, make grow; beget; (intrans.) grow, be, be born; be prone to + inf.*

**\*χαίρω** *rejoice or take pleasure in, enjoy + dat. or participle; be unpunished, be safe and sound; hail or farewell*

**χέω** *pour*

**χωρέω** *go, come; accommodate; intervene*

## Adjectives and Nouns and Pronouns

**Αγαμέμνων, -ονος ὁ** *Agamemnon*

**ἄγνως, -ῶτος ὁ, ἡ** *unknown, ignorant*

**ἄκινδυνος, -ον** *without danger, free from danger*

**ἄκίνητος, -ον (-ος, -η, -ον)** *unmoved, motionless*

**ἄκλεής, -ές** *without fame, inglorious, unsung*

**ἄλοχος, -ου ἡ** *partner of one's bed, spouse, wife*

**ἄναξ, ἄνακτος ὁ** *prince, lord, king*

**ἄνεμος, -ου ὁ** *wind*

**ἀπειλή, -ῆς ἡ** *boasts, threats*

**Κάλχας, -αντος ὁ** *Kalkhas*

**Κλυταιμήστρα, -ας ἡ** *Klytaimestra*

**λαμπτήρ, -ῆρος ὁ** *bowl or grill of a lamp or lantern, fire, blaze*

**Λήδᾱ, -ᾱς ἡ** *Leda*

**Μενέλαος (-εως), -ου (-εω) ὁ** *Menelaos*

**μεσσήρης, -ες** *in the middle, midmost*

**μνηστήρ, ἥρος ὁ** *a wooer, suitor*

**μῦθος, -ου ὁ** *word, speech; tale, story*

**νεᾱνίᾱς, νεᾱνίου ὁ** *young man*

<b>ἄπορος, -ον</b> <i>without passage, without a way out: hard to solve, manage; helpless; poor</i>	<b>ξυνάορος, -ον</b> <i>linked with, accompanying; (n.) spouse</i>
<b>Ἄργος, -εος (-ους) τό</b> <i>Argos, the name of several Greek cities</i>	<b>Ὀδυσσεύς, -ῆος (-έως) ὁ</b> <i>Odysseus</i>
<b>ἄριστεύς, , -ῆος (-έως) ὁ</b> <i>the best man</i>	<b>*ὄξύς, ὄξεϊα, ὄξύ</b> <i>sharp, keen</i>
<b>*ἄριστος, ἀρίστη, ἄριστον</b> <i>best, bravest, excellent</i>	<b>ὄρκος, -ου ὁ</b> <i>oath</i>
<b>ἀστήρ, -έρος ὁ</b> <i>star</i>	<b>ὄρνις, -ιθος ὁ</b> <i>bird; omen</i>
<b>Ἄτρεύς, -ῆος (-έως) ὁ</b> <i>Atreus</i>	<b>*ὀφθαλμός, -οῦ ὁ</b> <i>eye</i>
<b>Αὔλις, -ίδος ἡ, ὁ</b> (acc. <b>Αὐλίδα, Αὔλιν</b> ) <i>Aulis, a town in Boeotia, on the Euripus</i>	<b>παρθένος, -ου ἡ</b> <i>a maid, maiden, virgin, girl</i>
<b>ἄϋπνος, -ον</b> <i>sleepless, wakeful</i>	<b>πειθώ, -οος (-ους) ἡ</b> (acc. <b>πειθῶ</b> ) <i>persuasion</i>
<b>*Ἀχαιός, Ἀχαιά, Ἀχαιόν</b> <i>Akhaian, one of the four major tribes of Greece (Aiolians, Dorians, Ionians)</i>	<b>πέδον, -ου τό</b> <i>the ground, earth</i>
<b>γάμος, -ου ὁ</b> <i>wedding, wedding feast; marriage</i>	<b>πεύκη, -ης ἡ</b> <i>the pine; torch; writing tablet</i>
<b>γέρων, -οντος ὁ</b> <i>old man</i>	<b>πιστός, -ή, -όν</b> <i>trustworthy, faithful + dat.</i>
<b>γῆρας, γήραος τό</b> <i>old age</i>	<b>Πλειάδες, -ων οἱ</b> <i>the Pleiades, or the seven sisters, a bright constellation marking late autumn in the northern hemisphere.</i>
<b>γλυκύς, -εῖα, -ύ</b> <i>sweet, pleasant, delightful</i>	<b>*πρέσβυς, πρέσβεος (-εως) ὁ</b> <i>old man, elder; ambassador, envoy</i>
<b>*γνώμη, γνώμης ἡ</b> <i>judgment, thought, opinion, purpose</i>	<b>πρότιμος, -ον</b> <i>most honored</i>
<b>*γράμμα, γράμματος τό</b> <i>letter, written character; (pl.) piece of writing, document</i>	<b>πτυχή, -ῆς ἡ</b> <i>a fold, leaf, plate</i>
<b>δάκρυ, ----- τό</b> <i>tear; gum, sap</i>	<b>Σείριος, -ου ὁ</b> <i>Sirius, the dog-star, the brightest star in the night sky and part of the constellation, Canis Majoris</i>

**δέλτος, -ου ἡ** *writing-tablet, writing, letter*

**δεξιός, -ά, -όν** *on the right; fortunate; dexterous, skillful, clever; (f. n.) right hand*

**\*δόμος, δόμου** *ὁ house, tent*

**δυσάρεστος, -ον** *hard to please, implacable, ill-pleased*

**Ἑλένη, -ης ἡ** *Helen*

**\*Ἑλλάς, Ἑλλάδος ἡ** *Greece, Hellas*

**ἔμπυρος, -ον** *in, on, by the fire; (n. pl.) burnt sacrifice*

**ἐπιστολή, -ῆς ἡ** *message, order; letter*

**ἐπτάπορος, -ον** *with seven paths or tracks*

**Εὐρίπος, -ου ὁ** *Euripos, the strait between Euboia and Boiotia*

**εὐφρόνη, -ης ἡ** *the kindly time, night*

**\*ἥσσων, ἥσσον** *worse, inferior, weaker, ἥσσων αὐτοῦ θηρεῦειν inferior to him at running; less, fewer*

**ἡσυχία, -ας ἡ** *quiet, rest, calm*

**θάλερός, -ά, -όν** *stout, sturdy, buxom; blooming, fresh*

**Θεστιάδης, -ου ὁ** *child of Thestios*

**θνητός, -ή, -όν** *mortal*

**σιγή, σιγῆς ἡ** *silence*

**σκηνή, -ῆς ἡ** *tent, booth; stage building, stage*

**σκιά, -ᾶς ἡ** *a shadow, shade*

**σπονδή, -ῆς ἡ** *drink-offering; (pl.) truce, treaty*

**συννυμφοκόμος, -ου ὁ** *attendant to a bride*

**σφαλερός, -ά, -όν** *likely to make one stumble or trip metaph., slippery, perilous*

**\*τιμή, τιμῆς ἡ** *honor; cost, price; esteem, respect; office*

**Τυνδάρεος (-εως), -ου (-εω) ὁ** *Tyndareos, husband of Leda*

**\*τύχη, τύχης ἡ** *fortune, luck; fate, necessity*

**φερνή, -ῆς ἡ** *dowry*

**φθόγγος, -ου ὁ** *a clear, distinct sound*

**Φοίβη, -ης ἡ** *Phoibe*

**φόνος, -ου ὁ** *murder, killing*

**φύλαξ, φύλακος ὁ** *guard*

**χερῶν** *see χεῖρ*

**ψευδής, -ές** *false, lying*

## Module 49 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

Ἐγένοντο Λήδᾳ Θεστιάδι τρεῖς παρθένοι,  
Φοίβῃ Κλυταιμῆστρα τ', ἐμὴ ξυνάορος,  
Ἐλένη τε. ταύτης, οἱ τὰ πρῶτ' ὠλβισμένοι,  
μνηστῆρες ἦλθον, Ἑλλάδος νεανίαι.

Check your answers with those in the **Answer Key**.

## Module 49 Practice Identifying Clitics and Full Words

Translate this sentence so that you understand it well. Read the sentence out loud, trying your best not to translate it into English. Pick out the clitics and the **full words** and then check your answers with those in the **Answer Key**.

Ἐγένοντο Λήδᾳ Θεστιάδι τρεῖς παρθένοι,  
Φοίβῃ Κλυταιμῆστρα τ', ἐμὴ ξυνάορος,  
Ἐλένη τε. ταύτης, οἱ τὰ πρῶτ' ὠλβισμένοι,  
μνηστῆρες ἦλθον, Ἑλλάδος νεανίαι.

## Module 49 Top 251–550 Vocabulary to be Memorized

### Adverb and Verbs

ἐπίσταμαι, ἐπιστήσομαι, -----, -----, -----, ἠπιστήθην *know*

θαυμάζω, θαυμάσω, ἐθαύμασα, τεθαύμακα, τεθαύμασμαι, ἐθαυμάσθην  
*wonder at, marvel at + gen. or acc.; admire*

μιμνήσκω, μνήσω, ἔμνησα, -----, μέμνημαι, ἐμνήσθην *remind, call to mind;*  
(mid. and pass.) *remember, mention + gen.*

ὅπου *where, wherever*

πλέω (πλώω), πλεύσομαι or πλευσέομαι, ἔπλευσα, πέπλευκα, πέπλευσται, ἐπλεύσθη *sail*

συμφέρω *bring together; be useful, profitable, expedient; happen + inf.* συμφέρει εἶναι τοῦτο *it happens to be*

τέμνω (τάμνω), τεμέω, ἔτεμον, τέτμηκα, τέτμημαι, ἐτμήθην *cut*

## Adjective and Noun and Pronoun

ἡγεμών, ἡγεμόνος *leader, commander, guide*

μιν (accusative) *him, her, it*

χρήσιμος, χρησίμη, χρήσιμον *useful, profitable*

## Module 49 Reading Morphologically by James Patterson

### The Aorist Passive

The aorist uses distinct passive markers so that distinguishing between middle and passive is not ambiguous, as it is most other places in the language. The marker of both aorist aspect and passive voice is /θη/ or simply /η/. Because the markers /θη/ and /η/ mark aorist aspect as well as passive voice, there is no need for an explicit aorist aspect marker, like /σ/. In other words, all Greek verbs form the same way in the aorist passive, no matter how they look in the active.

The aorist passive is athematic, so we use athematic personal markers:

/ν	/μεν
/ς	/τε
/ø	/σαν

If you are wondering why we use personal markers that we used for the athematic aorist *active* for the aorist *passive*, perhaps it is best to think of these markers as default personal markers, not explicitly active personal markers. Recall how, in the aorist passive participle, we use the default participle marker /ντ/ that is otherwise used for active participles. We use these personal markers in the same way. The marker /θη/ or /η/ sufficiently marks passive voice that we can safely use default personal markers without confusion.

By the Classical Period, most verbs used the /**θη**/ marker instead of the /**η**/ marker because the **θ** made the marker easier to identify. In archaic Greek and Homer, both markers are common. Here is the verb **γράφω**/ conjugated with both:

ἐ/γράφ/θη/ν > ἐγράφθην	ἐ/γράφ/θη/μεν > ἐγράφθημεν
ἐ/γράφ/θη/ς > ἐγράφθης	ἐ/γράφ/θη/τε > ἐγράφθητε
ἐ/γράφ/θη/θ > ἐγράφθῃ	ἐ/γράφ/θη/σαν > ἐγράφθησαν
ἐ/γράφ/η/ν > ἐγράφην	ἐ/γράφ/η/μεν > ἐγράφημεν
ἐ/γράφ/η/ς > ἐγράφης	ἐ/γράφ/η/τε > ἐγράφητε
ἐ/γράφ/η/θ > ἐγράφῃ	ἐ/γράφ/η/σαν > ἐγράφησαν

Expect sound changes when **θ** interacts with certain consonants. When it combines with an unaspirated labial and velar stop consonant (**π**, **β**, **κ**, and **γ**), that stop consonant aspirates:

ἐ/μυγ/θη/σαν > ἐμίχθησαν	<i>they were mixed</i>
ἐ/τρεπ/θη/μεν > ἐτρέφθημεν	<i>we were turned</i>

When **θ** combines with a dental stop (**τ**, **δ**), the Double Dental Rule applies whereby **σ** is interted between the two, and this makes the first dental drop:

ἐ/πιθ/θη/σαν > ἐπειθσθησαν > ἐπείσθησαν    *they were persuaded*

Verb bases that participate in ablaut, like **πιθ**/, are basic e-grade in the aorist passive.

Lastly, be aware that sometimes **σ** appears where you might not expect it to, like in **ἐγνώσθη** *she was recognized*, from **ἐ/γνο/θη/θ**. This is called Spurious Sigma and is due to the Double Dental Rule: sometimes Greek speakers thought /**σθη**/ was an available aorist passive marker along with /**θη**/ and /**η**/.

## Perfects with Present Meaning

Unless explicitly marked as past or future, the time of the perfect is present. For instance, “I have closed the door” is perfect in aspect and present in time, meaning that the door now is closed. A few verbs are used in the perfect with such emphasis on the present consequence that we translate them as a simple present verb, sometimes with a nuanced meaning:

Base	Generic Meaning	Meaning in Perfect	Perfect Base
εἰκ/	<i>seem</i>	<i>be likely, probable</i>	εἰκ/
φιδ/	<i>see</i>	<i>know</i>	οἶδ/ or ἰδ/
μνα/	<i>recall</i>	<i>remember</i>	μεμνα/
στα/	<i>stand</i>	<i>stand</i>	ἑστα/ (σεστα/)

The verbs **φιδ/** and **στα/** are particularly common in the perfect. They are conjugated like this:

#### The Perfect of στα/

ἔστηκα	ἑσταμεν
ἔστηκας	ἑστατε
ἔστηκε	ἑστάσι

#### The Perfect of φιδ/

οἶδα	ἴσμεν
οἶσθα	ἴστε
οἶδε	ἴσασι

The form **οἶσθα** is weird: linguists do not know why it looks that way. **ἴστε** results from the Double Dental Rule, where **σ** is inserted between two dentals, making the first drop: **ιδ/τε** > **ιδστε** > **ἴστε**. **ἴσμεν** follows **ἴστε**, though Homer uses **ἴδμεν**. **ἴσασι** is modelled on the sigmatic aorist: **φιδ/σ/ασι**, though Homer uses **φιδ/σ/αν** > **ἴσαν**.





## Module 50

# Word Order and Discontinuity

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### Module 50 Summary

In this module, we continue to consider the effect that word order has on meaning, encouraging you to learn to focus on the arrangement of words and cola in a sentence with the goal of reading more and translating less. This module presents you with cola that are discontinuous.

### General Observations

Remember that the principles which govern word order are not fully understood. This is due to us not having native speaker proficiency in the language. Knowing when pauses and intonations occur is crucial to understanding the principles governing word order. When reading, practice pronouncing words so that your enunciation reflects an understanding of what is being said.

### Discontinuity and Cola

There is ambiguity involved in determining what constitutes a colon and whether cola are identified as continuous or discontinuous. In this module, our focus is on discontinuity. In the previous unit you learned that when words that form cola are found together, continuity occurs. When the continuity of a colon is broken or when the continuity between cola that have a relationship is broken, discontinuity occurs. It is not always clear whether continuity or discontinuity is more typical. Where possible, typical word order will be noted.

That said, some types of discontinuity are significantly less frequent than continuity. One example is boundary discontinuity with clitics like **ἐπεὶ** and **ἐπεὶτε** that introduce a dependent clause. When a clause displays boundary discontinuity, words that typically follow the first word or introductive of a clause precede it. For example, **ἐπεὶ** occurs eleven times in Book 1 of Herodotos' *Histories*, and each time initiates its clause. **ἐπεὶτε** occurs forty-five times in Book 1 of the *Histories* and initiates its clause forty-two times. And so, of the

fifty-six occurrences of **ἐπεὶ** and **ἐπεῖτε**, only four of fifty-six occurrences (or 5.67 percent of the time) does discontinuity occur.

Remember that, to develop a reading sense for cola, read aloud and pay attention to when you pause for meaning. Try the exercise first in English and then try it in Greek after you have a good understanding of what a sentence means. When reading aloud, notice how you naturally tend to omit pauses when cola are continuous and add pauses when they are not.

### Clausal Discontinuity

When a clause displays boundary discontinuity, words that typically follow the first word or introductive of a clause precede it. Remember that certain clitics tend toward first position (P-1) of a colon, clause, or sentence. Clitics that often serve as introductives include **ἀλλά; ἄρα; ἀτάρ; εἰ; εἴτα; εἵτε; ἔνθα; ἐπεὶ; ἐπειδή; ἐπεῖτε; εἴτα; ἔως; ἦ; ἵνα; μηδέ; μήτε; μὲν; ὅθεν; ὅμως; ὅπου; ὅπως; ὅς, ἦ, ὅ; ὅτε; ὅτι; οὐδέ; οὐκουν; οὐτε; πῶς; ὡς; ὥστε.**

1. **οἱ δὲ Πέρσαι ἐπεῖτε**, διεξελάσαντες τὴν ἄνυδρον, ἴζοντο πέλας τῶν Αἰγυπτίων ὡς συμβαλέοντες, ἐνθαῦτα οἱ ἐπίκουροι οἱ τοῦ Αἰγυπτίου, ἐόντες ἄνδρες Ἑλληνές τε καὶ Κᾶρες, μεμφόμενοι τῷ Φάνῃ ὅτι στρατὸν ἤγαγε ἐπ' Αἴγυπτον ἀλλόθροον, μηχανῶνται πρῆγμα ἐς αὐτὸν τοιόνδε (Herodotos, *Histories* 3.11.1).

*When the Persians, having crossed the desert, arrived near the Egyptians so as to attack, then the mercenaries of Egypt, Greeks and Karians, blaming Phanes for leading a foreign army against Egypt, devised for him the following trouble.*

- **ἐπεῖτε** typically initiates its clause.

2. ἐπὶ νῆσ' ἀλόχῳ πιστὸς οὐνεκ' εἶ φίλος.

*I offer praise **because** you are a friend, **trustworthy to your spouse** (Euripides, *Alkestis* 1095).*

- **οὐνεκ'** typically initiates its clause.

3. **τοιούτοις ἐπεῖτε** οὗτος ἀμείψατο Κροῖσον, ἦσαν μετὰ ταῦτα ἐξηρτυμένοι λογάσι τε νεηνίῃσι καὶ κυσὶ (Herodotos, *Histories* 1.43.1).

*When he gave **his answer** to Kroisos, then they left, provided with a picked group of young men and dogs.*

- **ἐπεῖτε** typically initiates its clause.

4. ὀργῇ δὲ ὡς εἶχε, καταλλάσσετο τὴν ἔχθρην τοῖσι στασιώτῃσι (Herodotos, *Histories* 1.61.2).

*Since he was angry, he reconciled with his rivals.*

- **ὡς** typically initiates its clause.

5. πρὸς ταῦτα φρόντιζ' ὥς θέλοντα μὲν μ' ἔχεις  
 σοὶ ξυμπονῆσαι καὶ ταχὺν προσαρκέσαι,  
 βραδὺν δ', **Ἀχαιοῖς** εἰ διαβληθήσομαι (Euripides, *Hekabe* 861-63).

*For this reason, keep in mind that you have me willing  
 to work for you and quick to help,  
 but slow **if** I will be at odds **with the Akhaians**.*

- εἰ typically initiates its clause.

### Colon Discontinuity

Colon discontinuity occurs when the continuity of a colon is broken, or when the continuity between cola that have a relationship is broken.

1. νῦν δέ, ἐπεῖτε σὺ σπεύδεις καὶ δεῖ τοί χαρίζεσθαι—ὀφείλω γάρ σε  
 ἀμείβεσθαι χρηστοῖσι—**ποιέειν εἰμὶ ἔτοιμος ταῦτα** (Herodotos, *Histories* 1.42.2).

***And now**, since you are eager, and I must please you—for I ought to do  
 you a good service in return—I am ready to do these things.*

- νῦν δέ initiates an expectation for completion that **ποιέειν εἰμὶ ἔτοιμος ταῦτα** fulfills.

2. καὶ δὴ ἐδόκει ἡμῖν, ἀναθεμένους τὴν ναῦν ἐπὶ τὴν κόμην τῶν δένδρων  
 - πυκνὴ δὲ ἦν - **ὑπερβιβάσαι**, εἰ δυνάμεθα, **εἰς τὴν θάλατταν τὴν  
 ἑτέραν**· καὶ οὕτως ἐποιοῦμεν (Lucian, *True Story* 2.42).

***And it seemed to us best**, upon placing the ship on the trees' foliage—  
 for it was thick—to transport it, if possible, to the other sea.*

- καὶ δὴ ἐδόκει ἡμῖν initiates an expectation for completion that **ὑπερβιβάσαι εἰς τὴν θάλατταν τὴν ἑτέραν** fulfills.

3. **ἐπιβάντες δὲ ἡμεῖς**, ἡμέρας ἤδη ὑποφαινούσης, **ἐθεώμεθα τὴν καλιὰν**  
 σχεδία μεγάλην προσεοικυῖαν ἐκ δένδρων μεγάλων συμπεφορημένην  
 (Lucian, *True Story* 2.40).

***Landing we saw at daybreak the nest**, like a big raft, made of large  
 trees.*

- **ἐπιβάντες δὲ ἡμεῖς** initiates an expectation for completion that **ἐθεώμεθα τὴν καλιὰν** fulfills.

4. **ἐγὼ δέ**, ἀνελθὼν ἐπὶ τὸ μέγιστον δένδρον, **ἀπεσκόπουν τὰ ἐπέκεινα**  
 ὅπως ἔχοι.

***And I**, approaching the tallest tree, **looked off to the other side at**  
 how things were (Lucian, *True Story* 2.42).*

- **ἐγὼ δέ** initiates an expectation for completion that **ἀπεσκόπουν τὰ ἐπέκεινα** fulfills.

5. αἱ δὲ ὦν ἐσχατιαὶ οἴκασι, περικληίουσαι τὴν ἄλλην χώραν καὶ ἐντὸς ἀπέργουσαι, **τά κάλλιστα δοκέοντα ἡμῖν εἶναι καὶ σπανιώτατα ἔχειν αὐταὶ** (Herodotos, *Histories* 3.116.3)

*And so the lands furthest away, enclosing and surrounding all else, appear themselves to have what seems to us to be most beautiful and rare.*

- αἱ δὲ ὦν ἐσχατιαὶ οἴκασι initiates an expectation for completion that **τά κάλλιστα δοκέοντα ἡμῖν εἶναι καὶ σπανιώτατα ἔχειν αὐταὶ** fulfills.

6. Μένων δέ, πρὶν δῆλον εἶναι τί ποιήσουσιν οἱ ἄλλοι στρατιῶται— πότερον ἔψονται Κύρῳ ἢ οὐ—**συνέλεξε τὸ αὐτοῦ στράτευμα** (Xenophon's *Anabasis* 1.4.13).

*And Menon, before it was clear what the other soldiers would do—whether they would follow Kyros—gathered his army.*

- Μένων δέ initiates an expectation for completion that **συνέλεξε τὸ αὐτοῦ στράτευμα** fulfills.

Colon discontinuity is fairly common.

### Phrasal Discontinuity

In phrasal discontinuity, the sequence of words that have a relationship is interrupted.

1. ἔνθα καὶ τὸ ἄδυτόν ἐστιν αὐτοῖς καὶ τὸ μαντεῖον, οὗ προειστήκει προφητεύων Ἀντιφῶν ὁ τῶν ὀνείρων ὑποκριτής, **ταύτης** παρὰ τοῦ Ὕπνου λαχὼν **τῆς τιμῆς** (Lucian, *True Story* 2.33).

*There each had a sanctuary and an oracular seat, where Antiphon, the dream interpreter, stood prophesying, awarded **this honor** by Hypnos.*

- The relationship between ταύτης and τῆς τιμῆς is interrupted by **παρὰ τοῦ Ὕπνου λαχὼν**.

2. κατωκεῖτο δὲ ὑπὸ **γυναικῶν**, ὡς ἐνομίζομεν, **Ἑλλάδα φωνὴν προῖεμένων** (Lucian, *True Story* 2.46).

*And it was inhabited **by women**, as we believed, **uttering Greek sounds**.*

- The relationship between **γυναικῶν** and **Ἑλλάδα φωνὴν προῖεμένων** is interrupted by the colon, **ὡς ἐνομίζομεν**.

3. τὰ λύτρα δὲ ἦν τυροὶ πολλοὶ καὶ ἰχθύες ξηροὶ καὶ κρόμνα καὶ ἔλαφοι τέτταρες, **τρεῖς** ἐκάστη **πόδας** ἔχουσα, δύο μὲν τοὺς ὀπισθεν. οἱ δὲ πρόσω συμπεφύκεσαν (Lucian, *True Story* 2.46).

*As payment were many cheeses, dried fish, onions, and four deer, each with **three feet**, two in back. The front feet had grown together as one.*

- The relationship between τρεῖς and πόδας is interrupted by ἐκάστη.

4. δέχου νυν εἴσω τήνδε γενναίων δόμων (Euripides, *Alkestis* 1097).

*Accept now this one **into your esteemed house**.*

- The relationship between εἴσω and γενναίων δόμων is interrupted by τήνδε.

5. μή, πρὸς σε τοῦ σπείραντος ἄντομαι Διός (Euripides, *Alkestis* 1098).

*No, **by Zeus, your father**, I entreat you.*

- The relationship between πρὸς and τοῦ σπείραντος Διός is interrupted by ἄντομαι.

6. ποῖ τῶν τότε ὄντων χωρίσας τέκνων μόνον (Euripides, *Hekabe* 769);

*To where apart from **the other children he had then** did he place this one?*

- The relationship between τῶν τότε ὄντων and τέκνων is interrupted by χωρίσας.

7. πρὸς ἄνδρ' ὃς ἄρχει τῆσδε Πολυμήστωρ χθονός (Euripides, *Hekabe* 771);

*To the man who rules here, Polymestor, in this land?*

- The relationship between τῆσδε and χθονός is interrupted by Πολυμήστωρ.

8. τὸν δὲ τῆς νεοσφαγοῦς

Πολυξένης ἐπίσχες, Ἀγάμεμνον, τάφον (Euripides, *Hekabe* 894-95).

*Agamemnon, delay **the burial** of recently slaughtered Polyxene.*

- The relationship between τὸν δὲ and τάφον is interrupted by τῆς νεοσφαγοῦς Πολυξένης ἐπίσχες, Ἀγάμεμνον.

9. αὐτῶν δὴ ὧν τούτων καὶ τῆς θεωρίας ἐκδημήσας ὁ Σόλων εἵνεκεν ἐς Αἴγυπτον ἀπίκητο παρὰ Ἀμασιν καὶ δὴ καὶ ἐς Σάρδεις παρὰ Κροῖσον (Herodotos, *Histories* 1.30.1).

***And so because of this and sightseeing**, departing Solon visited Amasis in Egypt and next Kroisos in Sardis.*

- The relationship between αὐτῶν δὴ ὧν τούτων καὶ τῆς θεωρίας and εἵνεκεν is interrupted by ἐκδημήσας ὁ Σόλων.

Take this information as an exhortation for putting care and attention into where and how to pause in the reading of a given sentence, so that you comprehend the overall meaning and movement of the sentence.

## Module 50 Practice Translating

Translate the sentences below from Euripides' *Iphigeneia at Aulis* (Ἰφιγένεια ἐν Αὐλίδι) lines 61-114. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

### Ἀγαμέμνων

ὅτου γυνὴ γένοιτο Τυνδαρίς κόρη,  
τούτῳ συναμνεῖν, εἴ τις ἐκ δόμων λαβὼν  
οἷχοιτο τόν τ' ἔχοντ' ἀπωθοίῃ λέχους,  
κάπιστρατεύσειν καὶ κατασκάψειν πόλιν  
Ἑλλήν' ὁμοίως βάρβαρόν θ' ὄπλων μέτα.

ἐπεὶ δ' ἐπιστώθησαν — εὖ δέ πως γέρων  
ὑπῆλθεν αὐτοὺς Τυνδάρεως πυκνῇ φρενί —  
δίδωσ' ἐλέσθαι θυγατρὶ μνηστήρων ἕνα,  
ὅποι πνοαὶ φέροιεν Ἀφροδίτης φίλαι.  
ἡ δ' εἶλεθ', ὅς σφε μήποτ' ὠφελεν λαβεῖν,  
Μενέλαον. ἐλθὼν δ' ἐκ Φρυγῶν ὁ τὰς θεὰς  
κρίνων ὅδ', ὡς ὁ μῦθος Ἀργείων ἔχει,  
Λακεδαιμόν', ἀνθηρὸς μὲν εἰμάτων στολῇ  
χρυσῷ δὲ λαμπρὸς, βαρβάρῳ χλιδήματι,  
ἐρῶν ἐρῶσαν ὥχετ' ἐξαναρπάσας  
Ἑλένην πρὸς Ἰδης βούσταθμ', ἔκδημον λαβὼν  
Μενέλαον. ὁ δὲ καθ' Ἑλλάδ' οἰστρήσας δρόμῳ  
ὄρκους παλαιοὺς Τυνδάρεω μαρτύρεται,  
ὡς χρή βοηθεῖν τοῖσιν ἡδικομένοις.  
τοῦντεῦθεν οὖν Ἕλληνες ἄξαντες δορί,  
τεύχη λαβόντες στενόπορ' Αὐλίδος βάρθρα  
ἤκουσι τῆσδε, ναυσὶν ἀσπίσιν θ' ὁμοῦ  
ἵπποις τε πολλοῖς ἄρμασίν τ' ἡσκημένοι.  
κάμῃ στρατηγεῖν † κᾶτα † Μενέλεω χάριν  
εἵλοντο, σύγγονόν γε. τὰξίωμα δὲ  
ἄλλος τις ὠφελ' ἀντ' ἐμοῦ λαβεῖν τόδε.  
ἡθροισμένον δὲ καὶ ξυνεστῶτος στρατοῦ,  
ἡμεσθ' ἀπλοῖα χρώμενοι κατ' Αὐλίδα.  
Κάλχας δ' ὁ μάντις ἀπορίᾳ **κεχρημένους\***  
ἀνεῖλεν Ἰφιγένειαν ἣν ἔσπειρ' ἐγὼ  
Ἀρτέμιδι θῦσαι, τῇ τόδ' οἰκούσῃ πέδον,  
καὶ πλοῦν τ' ἔσεσθαι καὶ κατασκαφὰς Φρυγῶν  
**θύσασι\*** μὴ **θύσασι\*** δ' οὐκ εἶναι τάδε.  
κλύων δ' ἐγὼ ταῦτ', ὀρθίῳ κηρύγματι

Ταλθύβιον εἶπον πάντ' ἀφιέναι στρατόν,  
 ὥς οὔ ποτ' ἂν τλὰς θυγατέρα κτανεῖν ἐμήν.  
 οὗ δὴ μ' ἀδελφός, πάντα προσφέρων λόγον,  
 ἔπεισε τλῆναι δεινὰ. κὰν δέλτου πτυχαῖς  
 γράψας ἔπεμψα πρὸς δάμαρτα τὴν ἐμήν  
 πέμπειν Ἀχιλλεῖ θυγατέρ' ὥς γαμουμένην,  
 τό τ' ἀξίωμα τάνδρὸς ἐκγαυρούμενος,  
 συμπλεῖν τ' Ἀχαιοῖς οὐνεκ' οὐ θέλοι λέγων,  
 εἰ μὴ παρ' ἡμῶν εἴσιν ἐς Φθίαν λέχος.

πειθὼ γὰρ εἶχον τήνδε πρὸς δάμαρτ' ἐμήν,  
 ψευδῇ συνάψας ἀντὶ παρθένου γάμον.  
 μόνοι δ' Ἀχαιῶν ἴσμεν ὥς ἔχει τάδε  
 Κάλχας, Ὀδυσσεύς, Μενέλεώς θ'. ἃ δ' οὐ καλῶς  
 ἔγνω τὸτ', αὖθις μεταγράφω καλῶς πάλιν  
 ἐς τήνδε δέλτον, ἣν κατ' εὐφρόνης σκιάν  
 λύοντα καὶ συνδοῦντά μ' εἰσεῖδες, γέρον.  
 ἀλλ' εἴα χώρει τάσδ' ἐπιστολὰς λαβὼν  
 πρὸς Ἄργος. ἃ δὲ κέκευθε δέλτος ἐν πτυχαῖς,  
 λόγῳ φράσω σοι πάντα τάγγεγραμμένα·  
 πιστὸς γὰρ ἀλόχῳ τοῖς τ' ἐμοῖς δόμοισιν εἶ.

### Note

1. **κεχρημένοις . . . θύσασι . . . θύσασι:** supply ἡμῖν.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

**ἀθροίζω** *gather together*

**ἀῖσσω** *shoot, dart, glance*

**\*ἀναιρέω** *take up, pick up; make away with, destroy, kill; appoint, ordain; answer, give a response*

**ἀπωθέω** *thrust away, push back*

**ἀσκέω** *exercise, train; form by art, fashion, revere; dress out, trick out, furnish with*

**\*ἀφίημι** *send forth, discharge; let go, call off; neglect, fail; suffer, permit + inf.* **αφῆκε τὸ πλοῖον** **φέρεσθαι** *he allowed the boat to be carried away*

**κλύω** *hear*

**\*κρίνω** *judge, decide, pick out, separate*

**\*κτείνω** *kill, slay*

**μαρτύρομαι** *invoke, call to witness*

**μεταγράφω** *write differently, alter*

**\*οικέω** *inhabit, settle; manage (a house or a government); dwell, live*



<b>*βοηθέω</b> <i>assist, help + dat.; come to the rescue</i>	<b>οίστράω</b> or <b>οίστρέω</b> <i>sting, sting to madness; (intrans.) go mad, rage</i>
<b>γαμέω</b> <i>take as wife, marry a woman; (middle: of male relative of bride) give in marriage, (of bride) give self in marriage, marry a man</i>	<b>οἴχομαι</b> <i>be off, depart</i>
<b>ἐγγράφω</b> <i>enroll, enlist, register</i>	<b>ὅποι</b> <i>wherever</i>
<b>εἶα</b> <i>on!, up!, away!</i>	<b>οὔ</b> <i>where, whereupon, when</i>
<b>*εἶτα</b> <i>then, next, accordingly, therefore</i>	<b>οὐνεκα</b> <i>on which account, wherefore</i>
<b>εἶλοντο</b> < <b>αἰρέω</b>	<b>ὀφείλω</b> <i>owe; be obliged to (+ inf.); (strong aor. only ὥφελον) would that + inf.</i>
<b>ἐγκαυρόομαι</b> <i>exult greatly in, be proud of, admire</i>	<b>πιστόω</b> <i>make trustworthy; (pass.) give a pledge or warrant, bind yourselves</i>
<b>ἐλέσθαι</b> < <b>αἰρέω</b>	<b>προσφέρω</b> <i>bring to</i>
<b>εἰσεῖδες</b> see <b>ὁράω</b>	<b>*πως</b> <i>somehow, someway</i>
<b>ἐγκαυρόομαι</b> <i>exult greatly in, be proud of, admire</i>	<b>σπείρω</b> <i>sow, engender, beget</i>
<b>ἐντεῦθεν</b> <i>from then, from there</i>	<b>στρατηγέω</b> <i>be general</i>
<b>ἐξαναρπάζω</b> <i>snatch away</i>	<b>σμπλέω</b> <i>sail in company with</i>
<b>ἐπαράομαι</b> <i>invoke a curse, curse; swear, vow</i>	<b>συναμύνω</b> <i>join in assisting + dat.</i>
<b>ἐπιστρατεύω</b> <i>march against, make war upon</i>	<b>συνάπτω</b> <i>tie, join together, meet in battle</i>
<b>ἐράω</b> <i>be in love with, desire + gen.</i>	<b>συνδέω</b> <i>bind together</i>
<b>ἡμεσθ' = ἡμεθα</b> < <b>ἡμαι</b> <i>be seated, sit</i>	<b>τλάω</b> <i>to take upon oneself, to bear, suffer, undergo</i>
<b>*θύω</b> <i>sacrifice</i>	<b>τοῦντεῦθεν</b> = <b>τὸ ἐντεῦθεν</b>
<b>κάν</b> = <b>καὶ ἐν</b>	<b>ὑπέρχομαι</b> <i>go or come under; creep up, sneak in; entrap, beguile</i>
<b>κᾶτα</b> = <b>καὶ εἶτα</b>	<b>*φράζω</b> <i>tell, show; advise; (mid. and pass.) suppose, believe</i>



**κατασκάπτω** *dig down, destroy*  
utterly, raze to the ground,  
overthrow

**κεύθω** *cover quite up, to cover,*  
*hide*

**χωρέω** *go, come*

## Adjectives and Nouns and Pronouns

**ἄλοχος, -ου ἡ** *bedfellow, spouse,*  
*wife*

**ἀνθηρός, -ά, -όν** *flowery,*  
*blooming*

**ἄξιωμα, -ατος τό** *an honor;*  
*dignity; rank; worth*

**ἄπλοια, -ας ἡ** *impossibility of*  
*sailing, detention in port*

**ἀπορία, -ας ἡ** *perplexity, lack of*  
*resources*

**\*Ἀργεῖος, -ᾱ, -ον** *Argive, from*  
*Argos; Greek*

**Ἄργος, -εος (-ους) τό** *Argos, the*  
*name of several Greek cities*

**ἄρμα, -ατος τό** *chariot,*  
*war-chariot*

**Ἄρτεμις, -ιδος ἡ** *Artemis*

**ἀσπίς, ἀσπίδος ἡ** *shield*

**Αὔλις, -ίδος ἡ, ὁ** (acc. **Αὐλίδα,**  
**Αὔλιν**) *Aulis, a town in Boeotia,*  
*on the Euripus*

**Ἀφροδίτη, -ης ἡ** *Aphrodite*

**\*Ἀχαιοίς, Ἀχαιά, Ἀχαιόν**  
*Achaian, one of the four major*  
*tribes of Greece (Aiolians,*  
*Dorians, Ionians)*

**Λᾱκεδαίμων, -ονος ἡ**  
*Lakedaimon (Laconia), Sparta*

**λαμπρός, -ά, -όν** *bright, brilliant,*  
*radiant*

**λέχος, -εος (-ους) τό** *a couch,*  
*bed; marriage-bed; marriage*

**μάντις, -ιος (-ηρος, -εως) ἡ** *one*  
*who divines, a seer, prophet*

**Μενέλαος (-εως), -ου (-εω) ὁ**  
*Menelaos*

**μῦθος, -ου ὁ** *word, speech; tale,*  
*story*

**νιν = αὐτόν, αὐτήν, or αὐτούς**

**Ὀδυσσεύς, -ῆος (-έως) ὁ**  
*Odysseus*

**\*ὄπλον, -ου τό** *tool; (pl.)*  
*weapons*

**ὄρθιος, -α, -ον** *straight up, going*  
*upwards, steep, uphill; high-*  
*pitched, shrill*

**\*παλαιός, παλαιά, παλαιόν** *old,*  
*ancient, aged*

**παρθένος, -ου ἡ** *a maid, maiden,*  
*virgin, girl*

**πέδον, -ου τό** *the ground, earth*

<b>Ἀχιλλεύς, -ῆος (-έως) ὁ</b> <b>Akhilleus</b>	<b>πειθώ, -οος (-ους) ἡ</b> (acc. <b>πειθῶ</b> ) <i>persuasion</i>
<b>βάθρον, -ου τό</b> that on which anything steps or stands, <i>base,</i> <i>pedestal; throne; stage, scaffold</i>	<b>πιστός, -ή, -όν</b> <i>trustworthy,</i> <i>faithful + dat.</i>
<b>*βάρβαρος, βαρβάρου ὁ</b> <i>barbarian, foreigner, non-Greek</i> <i>speaker</i>	<b>πλόος (πλοῦς), -ου (πλοῦ) ὁ</b> <i>voyage</i>
<b>βούσταθμον, -ου τό</b> an ox-stall, <i>cattle-shed</i>	<b>πνοή, -ῆς ἡ</b> a blowing, blast, <i>breeze</i>
<b>γάμος, -ου ὁ</b> wedding, wedding <i>feast; marriage</i>	<b>πτυχή, -ῆς ἡ</b> a fold, leaf, plate
<b>γέρων, -οντος ὁ</b> old man	<b>πυκνός, -ή, -όν</b> close, compact, <i>crowded</i>
<b>δάμαρ, -αρτος ἡ</b> wife, spouse	<b>σκιά, -ᾶς ἡ</b> a shadow, shade
<b>δέλτος, -ου ἡ</b> writing-tablet, <i>writing, letter</i>	<b>στενόπορος, -ον</b> with a narrow <i>pass or outlet</i>
<b>*δόμος, δόμου ὁ</b> house	<b>στολή, ῆς ἡ</b> an equipment, <i>armament; raiment; garment,</i> <i>robe</i>
<b>δόρυ, δόρατος (δουρός), δόρατι</b> <b>(δουρί, δορί) τό</b> tree, plank, <i>spear</i>	<b>*στρατός, στρατοῦ ὁ</b> army, host
<b>δρόμος, -ου ὁ</b> a course, running, <i>race</i>	<b>σύγγονος, -ον</b> congenital, inborn, <i>natural; connected by blood, akin</i>
<b>εἶμα, -ατος τό</b> a garment	<b>σφε = αὐτήν</b>
<b>ἐκδημος, -ον</b> away from home, <i>gone on a journey</i>	<b>Ταλθύβιος, -ου ὁ</b> Talthybios
<b>*Ελλάς, Ἑλλάδος ἡ</b> Greece, <i>Hellas</i>	<b>τεῦχος, -εος (-ους) τό</b> tool, <i>implement; implements of war,</i> <i>armor, arms</i>
<b>ἐπιστολή, -ῆς ἡ</b> message, order; <i>letter</i>	<b>Τυνδαρίς, -ίδος ἡ</b> daughter of <i>Tyndareos</i>
<b>εὐφρόνη, -ης ἡ</b> the kindly time, <i>night</i>	<b>Φθία, -ας ἡ</b> Pthia (in Thessaly, where Akhilleus is from)
<b>*θυγάτηρ, θυγατέρος</b> or <b>θυγατρός ἡ</b> daughter	<b>φρήν, φρενός ἡ</b> the midriff; <i>heart, mind</i>
<b>Ἰδη, -ης ἡ</b> Mt. Ida on Crete	<b>Φρύγες, -ων οἱ</b> Phrygians, <i>Trojans</i>

Ἰφιγένεια, -ας ἡ <i>Iphigeneia</i>	*χάρις, χάριτος ἡ <i>charm, grace, favor; gratitude; χάριν εἰδέναι feel grateful; χάριν for the sake of + gen.</i>
Κάλχας, -αντος ὁ <i>Kalkhas</i>	χλίδημα, -ατος τό <i>delicacy, luxury</i>
κατασκαφή, -ῆς ἡ <i>a razing to the ground, destruction; a grave</i>	χρῦσός, -οῦ ὁ <i>gold</i>
κήρυγμα, -ατος τό <i>that which is cried by a herald, a proclamation, public notice</i>	ψευδής, -ές <i>false, lying</i>

## Module 50 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

πειθῶ γὰρ εἶχον τήνδε πρὸς δάμαρτ' ἐμήν,  
 ψευδῇ συνάψας ἀντὶ παρθένου γάμον.  
 μόνοι δ' Ἀχαιῶν ἴσμεν ὡς ἔχει τάδε  
 Κάλχας Ὀδυσσεὺς Μενέλεώς θ'. ἃ δ' οὐ καλῶς  
 ἔγνω τὸτ', αὖθις μεταγράφω καλῶς πάλιν  
 ἐς τήνδε δέλτον, ἣν κατ' εὐφρόνης σκιὰν  
 λύοντα καὶ συνδοῦντά μ' εἰσεΐδες, γέρον.

Check your answers with those in the **Answer Key**.

## Module 50 Practice Identifying Clitics and Full Words

Translate this sentence so that you understand it well. Read the sentence out loud, trying your best not to translate it into English. Pick out the clitics and the **full words** and then check your answers with those in the **Answer Key**.

## Module 50 Top 251–550 Vocabulary to be Memorized

### Conjunction and Verbs

καίτοι *and indeed, and further, and yet; although*

συνίστημι *set together, combine, associate; assign, establish*

τρέπω (τρέπω), τρέψω, ἔτρεψα, τέτροφα, τέτραμμαι, ἐτρέπην or ἐτρέφην  
*turn, rout*

φοβέω, φοβήσω, ἐφόβησα, -----, πεφόβημαι, ἐφοβήθην *fear, be afraid*

### Adjectives and Nouns

Ἀθῆναι, Ἀθηνῶν αἱ *Athens*

πίστις, πίστιος (πίστης, πίστεως) ἡ *trust, faith; pledge*

ποιητής, ποιητοῦ ὁ *poet, author*

πότερος, ποτέρᾳ, πότερον *whether, which*

σοφός, σοφή, σοφόν *wise, skilled*

## Module 50 Reading Morphologically by James Patterson

### The Perfect Active

The perfect aspect describes the result of a previous action (“the palace has been destroyed and therefore lies in ruin”) or the current state of a thing (“the pyramid is standing on the hill”). By default, the time of the perfect is present.

There are several ways to mark perfect aspect, and bases are not always consistent with what markers they use. For this reason, learning perfect aspect markers in abstraction allows you to interpret final forms, whether common or uncommon, and predict different ways a base can form the perfect.

Available markers of the perfect aspect are below. To them we add the following active personal markers:

/α	/αμεν
/ας	/ατε
/ε	/ᾱσι

In what follows, when ... follows a word formation, like “λε/λυ/ ...”, it means that more markers need to be added before we can add personal markers and fully conjugate the verb.

## Perfect Aspect Prefixes

If the base begins with a consonant followed by a vowel, we can mark perfect aspect by reduplicating that consonant with an intervening ε:

λυ/	λε/λυ/ ...
βα/	βε/βα/ ...
φερ/	φε/φερ/ > εἶρ/ ...
φυλακ/	φε/φυλακ/ > πεφυλακ/ ...

Grassmann's Law states that two consecutive syllables cannot both begin with aspirates. When this occurs, usually the first de-aspirates. Thus **φεφυλακ/** > **πεφυλακ/**.

If the base begins with a consonant cluster, the perfect aspect marker is usually **ἐ/**. This looks like a past time marker but it is not:

γνο/	ἐ/γνο/	> ἐγνο/ ...
σκευαδ/	ἐ/σκευαδ/	> ἐσκευαδ/ ...
σχ/	ἐ/σχ/	> ἐσχ/ ...

If the base begins with a vowel, that vowel lengthens as a marker of the perfect aspect. This looks like a past time marker, but it is not:

ἄγ/	Λ/ἄγ/	> ἡγ/ ...
εὐρ/	Λ/εὐρ/	> ἡϋρ/ ...

Certain bases reduplicate their entire first syllable as well as lengthen:

ἐνεκ/	ἐν/Λ/ενεκ/	> ἐννηνεκ/ ...	
ὀλ/	ὀλ/Λ/ολ/α	> ὀλωλα	<i>I am destroyed</i>

## Internal Changes to the Base

If the base vowel participates in ablaut, it will go full o-grade for the perfect active (but basic e-grade for the middle/passive):

γεν/	γε/γον/α > γέγονα	<i>I have become</i>
ένεκ/	έν/L/ενεκ/ > ένηνοκ/	<i>I have carried I have carried</i>
λιπ/	λε/λοιπ/α > λέλοιπα	<i>I have left behind</i>

## Perfect Aspect Suffixes

If the base ends in a vowel, often /κ/ is added, but only in the active:

λυ/	λε/λυ/κ/α	> λέλυκα	<i>I have freed</i>
βα/	βε/βα/κ/α	> βέβηκα	<i>I have gone</i>

Bases that end in Merlon consonants especially may add η and then add /κ/:

εϋρ/	L/εϋρ/ηκ/α	> ηϋρηκα	<i>I have found</i>
σχ/	έ/σχ/ηκ/α	> έσχηκα	<i>I have held</i>
φερ/	φε/φερ/ηκ/α	> εϊρηκα	<i>I have said</i>

If the base ends in a stop consonant, sometimes it will aspirate:

φυλακ/	φε/φυλακ/α > πεφύλαχα	<i>I have guarded</i>
ένεκ/	έν/L/ενεκ/α > ένήνοχα	<i>I have carried</i>
άγ/	L/άγ/α > ήχα	<i>I have led</i>

## Module 51

# Chiastic Word Order and Ring Composition

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## Module 51 Summary

In this module, we consider chiastic word order and ring composition as basic strategies for structuring sentences and paragraphs.

## The Chiasm

A common organizational phenomenon in Greek sentence structure is the arrangement of words in a chiastic or ABBA word order. For example, Homer, speaking of Nausithoos, the founder of Skheria and king of the Phaiakians, writes:

καὶ ἐδείξατο (A) οἶκους (B)  
καὶ νηοὺς (B) ποίησε (A) θεῶν καὶ ἐδάσσατ' (A) ἀρούρας (B) (*Odyssey* VI, 9-10)  
*and he constructed (A) homes (B), and temples (B) he built (A) of the gods, and he distributed the lands.*

The sentence structure is ABBA and BAAB where verb (constructed) precedes the noun object (homes), then the noun object (temples) precedes the verb (built), and then the verb (distributed) precedes the noun object (lands).

The chiasm, **χιασμός**, ABBA, is an organizing principle in Greek and in English that can be a neutral structural element of syntax, or one that marks what is being said as important, giving it focus.<sup>1</sup> The chiasm takes a variety of forms that have this ABBA structure.

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1 For more on figures of speech and word order, see S. R. Slings, "Figures of Speech and their Lookalikes: Two Further Exercises in the Pragmatics of the Greek Sentence," in Egbert J. Bakker, *Grammar as Interpretation: Greek Literature in its Linguistic Context*.

## Chiastic Word Order in English

These three examples from English may help you to feel the chiasm's effect:

1. Content and Bliss, which differ but in Name,  
Alike (A) their Natures (B) and their End (B) the same (A),  
Fast bound together in eternal Chains.  
This as the End — The other, as the Means,  
Will ne'er divide. But who enjoys the one,  
Must find the other ere the setting Sun.  
(*Essay on Happiness*, Mary Leapor)
2. Annie sits you down to eat  
She always makes you welcome in  
Cats and babies 'round her feet  
And all are fat (A) and none are thin (B)  
None are thin (B) and all are fat (A).  
("Ladies of the Canyon," Joni Mitchell)
3. It had never occurred to me before that music and thinking are  
so much alike. In fact you could say music (A) is another way of  
thinking (B), or maybe thinking (B) is another kind of music (A).  
(Ursula K. Le Guin)

Chiasms can be a neutral structural element, or they can give a particular sound and rhythm that impart variety and provide emphasis to what is being said.

## Chiastic Word Order in Greek

Consider these chiasms:

1. ἀλλὰ σὺ μὲν νῦν στῆθι καὶ ἄμπνυε, τόνδε δ' ἐγὼ τοι  
οἰχομένη πεπιθήσω ἐναντίβιον μαχέσασθαι.  
ὥς φάτ' (A) Ἀθηναίη (B), ὃ δ' (B) ἐπείθετο (A), χαῖρε δὲ θυμῷ,  
στῆ δ' ἄρ' ἐπὶ μελῆς χαλκογλῶχιος ἐρεισθείς.  
ἦ δ' ἄρα τὸν μὲν (A) ἔλειπε (B), κινήσατο δ' (B) Ἑκτορα δῖον (A)  
Δηϊφόβῳ ἔκνυϊα δέμας καὶ ἀτειρέα φωνήν (Homer, *Iliad* Book  
22.223-227).

*"Stand and catch your breath and I will go  
And persuade him to fight against you."  
So spoke (A) Athene (B). And he (B) obeyed (A), happy in his heart.  
And he stood, resting upon his bronze-tipped shaft of ash.  
And then him (A) she left (B) and found (B) brilliant Hektor (A)  
Her form like Deiphobos and her iron voice as well.*



The verb (spoke) is followed by its subject (Athene) and then subject (he) precedes the verb (obeyed). The pronoun object (him) precedes the verb (left) and then the verb (found) precedes the noun object (Hektor).

2. ἐν γαίῃ δ' ἐπάγῃ· ἀνὰ δ' ἤρπασε Παλλὰς Ἀθήνη,  
ἄψ δ' Ἀχιλλῆϊ δίδου, λάθε δ' Ἔκτορα, ποιμένα λαῶν (Homer, *Iliad* Book 22.276-277).

*In the earth it stuck and was snatched up by Pallas Athene.*

*Back to Akhilleus (A) she gave (B) it, unseen (B) by Hektor (A), shepherd of his people.*

The proper noun (Akhilleus) precedes the verb (gave) and then the verb (escaped notice, here translated as *unseen*) precedes the proper noun (Hektor).

3. οἴμησεν δὲ ἀλεις ὥς τ' αἰετὸς ὑψιπετής,  
ὅς τ' εἴσιν πεδίονδε διὰ νεφέων ἐρεβεννῶν  
ἀρπάξων ἢ ἄρν' ἀμαλὴν ἢ πτώκα λαγῶν (Homer, *Iliad* Book 22.308-310).

*He darted readying himself like an eagle in the sky,*

*Who goes earthward through dark clouds,*

*To seize either a lamb (A) still weak (B) or a cowering (B) hare (A).*

The noun (lamb) precedes the adjective (weak) and then the adjective (cowering) precedes the noun (hare).

## Ring Composition

Like chiastic word order, ring composition ends as it starts, taking an ABCCBA or ABCBA arrangement that can be extended to include many items, ABCDEFEDCBA, for example. It is a typical structural feature in archaic Greek literature and in oral composition.

## Module 51 Practice Translating Ring Composition

Translate the selection below, excerpted from Homer's *Odyssey* (Ὀδύσσεια) 11.163-83, and identify the ring composition. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

“ὥς ἔφατ’, αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον·  
 «μῆτερ ἐμή, χρειώ με κατήγαγεν εἰς Αἶδαο  
 ψυχῇ χρησόμενον Θηβαίου Τειρεσίαιο·  
 οὐ γάρ πω σχεδὸν ἦλθον Ἀχαιῖδος, οὐδέ πω ἀμῆς  
 γῆς ἐπέβην, ἀλλ’ αἰὲν ἔχων ἀλάλημαι οἰζύν,  
 ἐξ οὗ τὰ πρῶτισθ’ ἐπόμεν Ἀγαμέμνονι δίδω  
 Ἴλιον εἰς εὐπωλον, ἵνα Τρώεσσι μαχοίμην.  
 ἀλλ’ ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον·  
 τίς νύ σε κῆρ ἐδάμασσε τανηλεγέος θανάτοιο;  
 ἦ δολιχὴ νοῦσος, ἦ Ἄρτεμις ἰοχέαιρα  
 οἷς ἀγανοῖς βελέεσσιν ἐποιχομένη κατέπεφνε;  
 εἰπὲ δέ μοι πατρός τε καὶ υἱέος, ὃν κατέλειπον,  
 ἦ ἔτι πάρ κείνοισιν ἐμὸν γέρας, ἦέ τις ἦδη  
 ἀνδρῶν ἄλλος ἔχει. ἐμὲ δ’ οὐκέτι φασὶ νέεσθαι.  
 εἰπὲ δέ μοι μνηστῆς ἀλόχου βουλὴν τε νόον τε·  
 ἦέ μένει παρὰ παιδί καὶ ἔμπεδα πάντα φυλάσσει;  
 ἦ ἦδη μιν ἔγνημεν Ἀχαιῶν ὅς τις ἄριστος;»  
 “ὥς ἐφάμην· ἦ δ’ αὐτίκ’ ἀμείβετο πότνια μήτηρ·  
 «καὶ λίην κείνη γε μένει τετληότι θυμῷ  
 σοῖσιν ἐνὶ μεγάροισιν· οἰζυραὶ δέ οἱ αἰεὶ  
 φθίνουσιν νύκτες τε καὶ ἡμέατα δάκρυ χεοῦση.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀλάομαι <i>wander, stray</i>	κατήγαγεν < κατάγω <i>lead down; bring back</i>
ἀμείβω <i>change, alternate, respond</i>	λίην = λίαν <i>very, exceedingly</i>
ἀτρεκέως <i>unerringly, truly</i>	*μάχομαι, μαχέομαι, ἐμαχεσάμην, -----, μεμάχημαι, ----- <i>fight, fight with + dat.</i>
*αὐτάρ = ἀτάρ <i>but</i>	*μένω, μενέω, ἔμεινα, μεμένηκα, -----, ----- <i>stay, remain, wait, await</i>
*αὐτίκα <i>immediately</i>	νέομαι <i>go, come, return</i>
γαμέω <i>marry</i>	νύ = νῦν
δαμάζω <i>overpower, tame, conquer, subdue</i>	πάρ = παρὰ
ἐπιβαίνω <i>go upon</i>	προσέειπον = προσεῖπον < λέγω
ἐπείχομαι <i>go towards, approach</i>	πρῶτιστα <i>first</i>

ἔφατ' = ἔφατο &lt; φημί

\*ἤ indeed, truly

ἦε (ἡέ) or

ἦλθον &lt; ἔρχομαι

καταλέγω recount, tell

καταλείπω leave behind

κατέπεφνον (aorist) kill, slay

πω up to this time, yet

\*σχεδόν about, almost; near,  
hard by; similar to + dat.τετληότι < τλάω take upon  
oneself, to bear, suffer, undergo

φθίνω decay, wane, dwindle

\*φυλάσσω guard, keep watch;  
preserve, keep, maintain,  
watchfully await

χέω pour

## Adjectives and Nouns and Pronouns

Ἀγαμέμνων, -ονος ὁ  
Agamemnon

ἀγάνος, -ή, -όν mild, gentle

Ἄϊδαο = Ἄϊδον < Ἄϊδης, Ἄϊδου ὁ  
Hadesἄλοχος, -ου ἡ bedfellow, spouse,  
wife\*ἄριστος, ἀρίστη, ἄριστον best,  
bravest, excellent

Ἄρτεμις, -ιδος ἡ Artemis

Ἀχαιῖς, -ῖδος ἡ Akhaia, Greece;  
Akhaian woman

ἄμός, -ή, -όν = ἐμός, -ή, -όν

βέλος, -εος (-ους) τό missile,  
arrow, dart\*βουλή, βουλῆς ἡ will,  
determination; council, senateγέρας, -αος τό gift of honor;  
privilege; (here) kingdom

δάκρυ, ----- τό tear; gum, sap

\*θυμός, θυμοῦ ὁ soul, spirit;  
courage, anger, passion, heart;  
will, desire

Ἴλιον, -ου τό Ilion, Troy

ιοχέαιρα, -ᾶς ἡ arrow-pourer,  
shooter of arrows

κήρ, κηρός ἡ doom, death, fate

\*μιν = αὐτήν

μνηστός, -ή, -όν wooed and won,  
wedded\*νόος (νοῦς), νόου (νοῦ) ὁ mind,  
reason\*νοῦσος = νόσος, νόσου ὁ  
disease, sickness

οἱ = αὐτῇ

οἰζυρός, -ά, -όν woeful, miserable

οἰζύς, -ύος ἡ woe, misery

ὅς, ἡ, ὅν his, her, its

<b>δῖος, -η, -ον</b> <i>noble, excellent, divine</i>	<b>πότνια, -ᾱς ἡ</b> <i>mistress, queen; (adj.) revered, august</i>
<b>δολιχός, -ή, -όν</b> <i>long</i>	<b>τᾶν ηλεγχής, -ές</b> <i>bringing long woe</i>
<b>ἔμπεδος, -ον</b> <i>in the ground, firm-set; steadfast</i>	<b>Τειρεσίαιο = Τειρεσίου &lt; Τειρεσίας, -ου ὁ</b> <i>Teirésias, a prophet</i>
<b>ἐύπωλος, -ον</b> <i>abounding in foals or horses</i>	<b>Τρῶες, Τρώων οἱ</b> <i>Trojans</i>
<b>ἥμαρ, -ατος τό</b> <i>day</i>	<b>υἱέος = υἱοῦ &lt; υἱός, υἱοῦ ὁ</b> <i>son, child</i>
<b>*θάνατος, θανάτου ὁ</b> <i>death</i>	<b>χρειώ, -οῦς ἡ</b> <i>want, need</i>
<b>Θηβαῖος, Θηβαῖα, Θηβαῖον</b> <i>Theban, from Thebes, a Greek city in Boiotia or an Egyptian one on the Nile</i>	

σὸν δ' οὐ πῶ τις ἔχει καλὸν γέρας. ἀλλὰ ἔκηλος  
 Τηλέμαχος τεμένεα νέμεται καὶ δαΐτας εἰσας  
 δαίνυται, ἅς ἐπέοικε δικασπὸλον ἄνδρ' ἀλεγύνειν·  
 πάντες γὰρ καλέουσι. πατήρ δὲ σὸς αὐτόθι μίμνει  
 ἄγρῳ, οὐδὲ πόλινδε κατέρχεται. οὐδέ οἱ εὐναὶ  
 δέμνια καὶ χλαῖναι καὶ ῥήγεα σιγαλόεντα.  
 ἀλλ' ὃ γε χεῖμα μὲν εὐδὲι ὄθι δμῶες ἐνὶ οἴκῳ,  
 ἐν κόνι ἄγχι πυρός, κακὰ δὲ χροῖ εἴματα εἴται·  
 αὐτὰρ ἐπὶν ἔλθῃσι θέρος τεθαλυῖά τ' ὀπώρη,  
 πάντῃ οἱ κατὰ γουνὸν ἄλωϊς οἶνοπέδοιο  
 φύλλων κεκλιμένων χθαμαλαὶ βεβλήαται εὐναί.  
 ἔνθ' ὃ γε κεῖτ' ἀχέων. μέγα δὲ φρεσὶ πένθος ἀέξει  
 σὸν νόστον ποθέων. χαλεπὸν δ' ἐπὶ γῆρας ἰκάνει.  
 οὔτῳ γὰρ καὶ ἐγὼν ὀλόμην καὶ πότμον ἐπέσπον.  
 οὔτ' ἐμέ γ' ἐν μεγάροισιν εὐσκοπος ἰοχέαιρα  
 οἷς ἀγανοῖς βελέεσσιν ἐποικομένη κατέπεφνεν.  
 οὔτε τις οὖν μοι νοῦσος ἐπήλυθεν, ἣ τε μάλιστα  
 τηκεδόνι στυγερῇ μελέων ἐξείλετο θυμόν.  
 ἀλλὰ με σὸς τε πόθος σά τε μήδεα, φαίδιμ' Ὀδυσσεῦ,  
 σὴ τ' ἀγανοφροσύνη μεληιδέα θυμόν ἀπηύρα.»

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

**ἄγχι** *near, nigh, close by + gen.*

**ἀέξω** *increase, enlarge, foster, strengthen*

**ἀλεγύνω** *heed, care for, prepare*

**ἀπηύρα** (aorist, 3<sup>rd</sup> singular) *take away, wrest from, rob 'x' in acc. of 'y' in acc.*

**\*αὐτάρ = ἀτάρ** *but*

**αὐτόθι** *on the spot*

**ἀχέω** *grieve, mourn*

**βεβλήται = βέβληνται** <  
**βάλλω** *throw, hit; (mid.) ἐπὶ  
ἐαυτῶν βαλλόμενοι* *acting on  
their own*

**δαίνυμι** *give a feast; (middle)  
have a feast given one*

**εἶται** (perf. middle and passive)  
< **ἐννυμι** *put clothes on*

**\*ἐνθα** *there, where; then, when*

**ἐξαιρέω** *take out of*

**ἐπέουκα** *be like, suit; be fit,  
proper + dat. and inf.*

**ἐπήν = ἐπεὶ ἄν**

**ἐποίχομαι** *go towards, approach*

**εὔδω** *sleep, lie down to sleep*

**ἐφάπεω** *go after, follow, pursue;  
come upon, encounter*

**θάλλω** *bloom, abound, to be  
luxuriant*

**ἱκάνω** *come, arrive*

**κατέπεφνον** (aorist) *kill, slay*

**κατέρχομαι** *come, go*

**κλίνω** *cause to lean, slope, or lie  
down; (pass.) lie down, recline,  
fall*

**μῖμνω** *stay, stand fast*

**νέμω** *distribute, allot, assign;  
pasture, graze; (middle) possess,  
administer*

**νόστος, -ου ὁ** *return home*

**ὅθι** *where*

**ὀλόμην** see **ἀπ-όλλυμι**

**ποθέω** *long for, yearn after*

**πόλινδε** *to the city*

## Adjectives and Nouns and Pronouns

ἀγᾶνός, -ή, -όν *mild, gentle*

ἀγανοφροσύνη, -ης ἡ *gentleness, kindness*

ἀγρός, -οῦ ὁ *field*

ἄλωή, -ῆς ἡ *threshing-floor; garden, orchard, vineyard,*

βέλος, -εος (-ους) τό *missile, arrow, dart*

γέρας, -αος τό *gift of honor; privilege; (here) kingdom*

γῆρας, γήραος, γήραϊ (γήρα) τό *old age*

γουνός, -οῦ ὁ *high ground, hill*

δαίς, δαιτός ἡ *meal, banquet, feast*

δέμνιον, -ου τό *bedstead, mattress; bed*

δικασπόλος, -ου ὁ *one who gives law, judge*

δμώς, -ωός ὁ *slave taken in war*

εἶμα, -ατος τό *garment*

εἶσος = ἴσος, -η, -ον

ἐκηλος, -ον *at rest, at one's ease*

εὐνή, -ῆς ἡ *bed*

εὐσκοπος, -ον *sharp-seeing, keen-sighted, watchful*

θέρος, -εος (-ους) τό *summer*

\*νοῦσος = νόσος, νόσου ὁ *disease, sickness*

Ὀδυσσεύς, -ῆος (-έως) ὁ *Odysseus*

οἱ = αὐτοῖ

\*οἶκος, οἴκου ὁ *house, dwelling place; household*

οἰνόπεδος, -ον *with soil fit to produce wine, abounding in wine*

ὀπώρα, -ης ἡ *the latter part of summer*

ὅς, ἥ, ὅν *his, her, its*

πένθος, -εος (-ους) τό *grief, sorrow*

πόθος, -ου ὁ *a longing, yearning, fond desire*

πότμος, -ου ὁ *that which befalls one, lot, destiny*

\*πῦρ, πυρός τό *fire*

ῥῆγος, -εος (-ους) τό *rug, blanket*

σιγᾶλόεις, -εσσα, -εν *glossy, glittering*

στῦγρός, -ά, -όν *hated, abominated, loathed*

τηκεδών, -όνος ἡ *melting; consumption, decline*

τέμενος, -εος τό *a piece of land cut off and assigned as an official domain*

Τηλέμαχος, -ου ὁ *Telemakhos*

φαίδιμος, -ον (-ος, -α, -ον) *shining, radiant, glistening*

*θυμός, θυμοῦ ὁ <i>soul, spirit; courage, anger, passion, heart; will, desire</i>	φρήν, φρενός ἡ <i>midriff; heart, mind</i>
ιοχέαιρα, -ας ἡ <i>arrow-pourer, shooter of arrows</i>	φύλλον, -ου τό <i>leaf</i>
κόνις, -ιος (-εος, -εως) ἡ <i>dust, ash</i>	χεῖμα, -ατος τό <i>winter weather, cold, frost</i>
μελιθήδης, -ές <i>honey-sweet</i>	χθαμᾶλος, -ή, -όν <i>near the ground, on the ground, low</i>
μέγαρον, -ου τό <i>large room, hall</i>	χλαῖνα, -ης ἡ <i>upper-garment, cloak</i>
μέλος, -εος (-ους) τό <i>limb; phrase, song</i>	χρώς, χρωτός ὁ <i>skin</i>
μῆδος, -εος (-ους) τό (only in plural) <i>counsels, plans, arts; prudence, cunning</i>	

## Module 51 Practice Translating

Translate the sentences below from Euripides' *Iphigeneia at Aulis* (Ἰφιγένεια ἐν Αὐλίδι) lines 115-162. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

### Ἀγαμέμνων

“πέμπω σοι πρὸς ταῖς πρόσθεν

δέλτους, ὧ Λήδας ἔρνος,”

### Πρεσβύτες

λέγε καὶ σήμαιν', ἵνα καὶ γλώσση

σύντονα τοῖς σοῖς γράμμασιν αὐδῶ.

### Ἀγαμέμνων

“μὴ στέλλειν τὰν σὰν ἴνιν πρὸς

τὰν κολπώδη πτέρυνγ' Εὐβοίας  
 Αὔλιν ἀκλύσταν.

εἰς ἄλλας ὥρας γὰρ δὴ  
 παιδὸς δαίσομεν ὑμεναίους.”

### **Πρεσβύτης**

καὶ πῶς Ἀχιλεὺς λέκτρων ἀπλακῶν  
 οὐ μέγα φυσῶν θυμὸν ἐπαρεῖ  
 σοὶ σῆ τ' ἀλόχῳ;  
 τόδε καὶ δεινόν: σήμαιν' ὅ τι φῆς.

### **Ἀγαμέμνων**

ὄνομ', οὐκ ἔργον, παρέχων Ἀχιλεὺς  
 οὐκ οἶδε γάμους, οὐδ' ὅ τι πράσσομεν,  
 οὐδ' ὅτι κείνῳ παῖδ' ἐπεφήμισα  
 νυμφεῖους εἰς ἀγκώνων  
 εὐνὰς ἐκδώσειν λέκτροις.

### **Πρεσβύτης**

δεινά γ' ἐτόλμας, Ἀγάμεμνον ἄναξ,  
 ὃς τῷ τῆς θεᾶς σὴν παῖδ' ἄλοχον  
 φατίσας ἦγες σφάγιον Δαναοῖς.

### **Ἀγαμέμνων**

οἴμοι, γνώμας ἐξέεσταν,  
 αἰαῖ, πίπτω δ' εἰς ἄταν.  
 ἀλλ' ἴθ' ἐρέσσω σὸν πόδα, γήρα  
 μηδὲν ὑπεύκων.

### **Πρεσβύτης**

σπεύδω, βασιλεῦ.

### **Ἀγαμέμνων**

μή νυν μήτ' ἀλσώδεις ἴζου  
 κρήνας μήθ' ὕπνῳ θελχθῆς.

### **Πρεσβύτης**



εὖφημα θρόει.

### Ἀγαμέμνων

πάντη δὲ πόρον σχιστὸν ἀμείβων,  
 λεῦσσε, φυλάσσων μή τις σε λάθῃ  
 τροχαλοῖσιν ὄχοις παραμειψαμένη,  
 παῖδα κομίζουσ' ἐνθάδ' ἀπήνη  
 Δαναῶν πρὸς ναῦς.

### Πρεσβύτης

ἔσται τάδε.

### Ἀγαμέμνων

κλήθρων δ' ἐξόρμοις  
 ἦν νιν πομπαῖς ἀντήσης,  
 πάλιν εἰσόρμα, σεῖτε χαλινούς,  
 ἐπὶ Κυκλώπων ἱεῖς θυμέλας.

### Πρεσβύτης

πιστὸς δέ, φράσας τάδε, πῶς ἔσομαι,  
 λέγε, παιδι σέθεν τῇ σῇ τ' ἀλόχῳ;

### Ἀγαμέμνων

σφραγίδα φύλασσ' ἦν ἐπὶ δέλτῳ  
 τήνδε κομίζεις. ἴθι. λευκαίνει  
 τόδε φῶς ἤδη λάμπουσ' ἠὼς  
 πῦρ τε τεθρίππων τῶν Ἀελίου.  
 σύλλαβε μόχθων.  
 θνητῶν δ' ὄλβιος ἐς τέλος οὐδείς  
 οὐδ' εὐδαίμων·  
 οὕτω γὰρ ἔφυ τις ἄλυπος.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

**αἰᾶ** (interjection) *ah!*

**ἀμείβω** *change, alternate, respond; pass, cross*

**ἀμπλακίσκω** (aorist inf. **ἀμπλακεῖν** or **ἀπλακεῖν**) *come short of, miss, fail, lose, be bereft of + gen.*

**ἀντάω** *come opposite to, meet face to face, meet with + gen., dat., or acc.*

**αὐδάω** *utter sounds, speak*

**δαίνυμι** *give a feast; (middle) have a feast given one*

**εἰσορμάω** *bring forcibly into*

**ἐνθάδε** *here, there*

**ἐξέσταν** = **ἐξέστην** < **ἐξίστημι** *put out of its place, change; (intransitive in middle and passive, 2<sup>nd</sup> aorist, perfect, pluperfect) stand aside from, stand out of the way of; shrink from, shun*

**ἐπαίρω** (future: **ἐπαρέω**) *lift up and set on, lift, raise; stir up, excite*

**ἐπιφημίζω** *promise, pledge; allege, declare*

**ἐρέσσω** *row, put in quick motion*

**θέλγω** *enchant, bewitch; cheat; persuade*

**θορόω** *cry aloud*

**λευκαίνω** *make white, whiten*

**λεύσσω** *look, stare, see*

**οἶμοι** (interjection) *alas! oh dear!*

**οὔπω** (adverb) *not yet*

**παραμείβω** *leave on one side, pass by*

**\*πίπτω** *fall*

**πρόσθεν** *before, in front of, before, formerly + gen.*

**σειώ** *shake, move to and fro*

**σημαίνω** *tell, signal*

**σπεύδω** *seek eagerly, strive (+ inf.); (intrans.) rush, hasten*

**στέλλω** *make ready, fit out; send, dispatch*

**συλλαμβάνω** *collect, gather together; assist 'x' in dat. with 'y' in gen., assist with 'x' in gen.*

**τολμάω** *dare, be daring; undertake; endure*

**ὑπείκω** *retire, withdraw, depart; yield, give way + dat.*

ἰεῖς see ἴημι

ἵζω *make to sit, seat, place;*  
(intrans.) *sit, sit down*

\*κομίζω *take care of; take, carry, convey; carry away; bring; (mid.) acquire; (pass.) come or go back, return*

λάμπω *give light, shine, beam, be bright, brilliant, radiant*

\*λανθάνω *escape notice + 'x' in acc. + participle; do (the action of the participle) + λανθάνω secretly, without being seen*

φατίζω *say, speak, report*

\*φράζω *tell, show; advise; (mid. and pass.) suppose, believe*

\*φυλάσσω *guard, keep watch; preserve, keep, maintain, watchfully await*

φυσάω *puff, blow; cheat*

\*φύω (aorist: ἔφυνσα, ἔφυν) *produce, make grow; beget; (intrans.) grow, be, be born; be prone to + inf.*

## Adjectives and Nouns and Pronouns

Ἀγαμέμνων, -ονος ὁ *Agamemnon*

ἀγκών, -ῶνος ὁ *the bend of the arm, the elbow*

ἄκλύσταν = ἄκλύστην

ἄκλυστος, -ον (-ος, -η, -ον) *unwashed by waves*

ἄλοχος, -ου ἡ *bedfellow, spouse, wife*

ἄλσώδης, -ες *like a grove, growing in the woods*

ἄλνπος, -ον *without pain*

ἄναξ, ἄνακτος ὁ *prince, lord, king*

ἄπήνη, -ης ἡ *a four-wheeled wagon*

ἄτη, -ης ἡ *folly, blindness, delusion; ruin, destruction*

Αὔλις, -ίδος ἡ, ὁ (acc. Αὐλίδα, Αὔλιν) *Aulis, a town in Boeotia, on the Euripus*

ἱνις, ----- (acc. ἱνιν) ἡ, ὁ *a son or daughter*

κλειθρον, -ον τό *a bar for closing a door*

κολπώδης, -ες *embosomed, embayed, full of bays*

κρήνη, -ης ἡ *well, spring, fountain*

Κύκλωψ, -ωπος (acc. -οπα, v. infr.) ὁ *Kyklops*

λέκτρον, -ον τό *a couch, bed; marriage-bed, marriage*

Λήδα, -ας ἡ *Leda*

μόχθος, -ου ὁ *toil, hard work, hardship, distress, trouble*

νιν = αὐτόν, αὐτήν, or αὐτούς

νυμφεῖος, -ᾱ, -ον (ος, -ον) *of a bride, bridal, nuptial*

ὄλβιος, -ον *happy, blest*

Ἀχιλλεύς (Ἀχιλεύς), -ῆος (-έως) ó Akhilleus	ὄχος, -ου ó a carriage, shelter
γάμος, -ου ó wedding, wedding feast; marriage	πιστός, -ή, -όν trustworthy, faithful + dat.
γῆρας, γήραος, γήραϊ (γήρα) τό old age	πομπή, -ῆς ἡ conduct, escort, guidance
*γλῶσσα, -ης ἡ tongue, language	πόρος, -ου ó means of passing, pathway, way; ford, ferry; narrow part of the sea, strait; (pl.) resources, revenue
*γνώμη, γνώμης ἡ judgment, thought, opinion, purpose	*πούς, ποδός ó foot; κατὰ πόδας on the heels
*γράμμα, γράμματος τό letter, written character; (pl.) piece of writing, document	πτέρυξ, -υγος ἡ wing of a bird, anything like a wing
Δαναός, -οῦ ó Danaos, king of Argos, father of fifty daughters; a Greek	*πῦρ, πυρός τό fire
δέλτος, -ου ἡ writing-tablet, writing, letter	σέθεν = σοῦ
ἔξορμος, -ον sailing from a harbor + gen.	σύντονος, -ον strained tight, tense; in harmony, accordant with
ἔρνος, -εος (-ους) τό a young sprout, shoot, scion	σφάγιον, -ου τό a victim, offering
Εὔβοια, -ας ἡ Euboiá, an island off the coast of separated from Boiotia on the mainland by the Euripos Strait	σφραγίς, -ῖδος ἡ a seal, signet, seal-ring
εὐδαίμων, εὐδαιμον fortunate, wealthy, happy	σχιστός, -ή, -όν cloven, divided, split
εὐνή, -ῆς ἡ a bed, a marriage-bed	τέθριππος, -ον with four horses abreast, four-horsed; ( <b>neuter noun</b> ) four-horse chariot
ἥλιος (Ἀελίος), -ου ó Helios, god of the sun	τροχαλός, -ή, -όν running
ἠώς, ἠοῦς ἡ dawn; the east	ὑμέναιος, -ου ó wedding or bridal song; wedding
θνητός, -ή, -όν mortal	ὑπνος, -ου ó sleep, slumber
θυμέλη, -ης ἡ hearth, a place for sacrifice, an altar	φάος (φῶς), φάεος (φωτός) τό light, daylight

ἴνις, ----- (acc. ἴνιν) ἡ, ὁ a son or daughter

κλεῖθρον, -ου τό a bar for closing a door

χαλινός, -οῦ ὁ a bridle, bit

ῥῶρα, -ας ἡ period, season; time of day; the fitting time; beauty, grace, elegance

## Module 51 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the Case and Function Chart in Appendix I.

ὄνομ', οὐκ ἔργον, παρέχων Ἀχιλεὺς  
οὐκ οἶδε γάμους, οὐδ' ὅ τι πράσσομεν,  
οὐδ' ὅτι κείνῳ παῖδ' ἐπεφήμισα  
νυμφείους εἰς ἀγκώνων  
εὐνὰς ἐκδώσειν λέκτροις.

Check your answers with those in the **Answer Key**.

## Module 51 Practice Identifying Clitics and Full Words

Translate this sentence so that you understand it well. Read the sentence out loud, trying your best not to translate into English. Pick out the clitics and the **full words** and then check your answers with those in the **Answer Key**.

ὄνομ', οὐκ ἔργον, παρέχων Ἀχιλεὺς  
οὐκ οἶδε γάμους, οὐδ' ὅ τι πράσσομεν,  
οὐδ' ὅτι κείνῳ παῖδ' ἐπεφήμισα  
νυμφείους εἰς ἀγκώνων  
εὐνὰς ἐκδώσειν λέκτροις.

## Module 51 Top 251–550 Vocabulary to be Memorized

### Verbs

ἐργάζομαι (augments εἰ and ἦ), ἐργάσομαι, ἡργασάμην (εἰργασάμην), -----, εἵργασμαι, ἡργάσθην *be busy, work at; make; perform; do 'x' in acc. to 'y' in acc.*

μετέχω *partake of, have a share of + gen.*

παραλαμβάνω *take, receive from; undertake*

πορεύω, πορεύσω, ἐπόρευσα, -----, πεπόρευμαι, ἐπορεύθην *bring, carry; supply; go*

τολμάω, τολήσω, ἐτόλησα, τετόληκα, τετόλημαι, ἐτολήθην *dare, be daring; undertake; endure*

ὑπολαμβάνω *take up; understand; interpret; assume; reply, retort*

### Adjectives

τέσσαρες, τέσσαρα *four*

θεῖος, θεῖα, θεῖον *divine, sacred*

ἀδικός, ἀδικόν *unjust*

δέκα *ten*

## Module 51 Reading Morphologically by James Patterson

### The Perfect Middle and Passive

As we saw in the last module, there are several available markers of the perfect aspect, and bases are not always consistent in the markers they use. Here's a brief recap.

If the base begins in a single consonant or a stop + Merlon consonant (e.g. **πραγ**/), there is reduplication of the (first) consonant with an intervening **ε** (e.g. **λέλυκα** from base **λυ**/, **πέπραγα** from base **πραγ**/). If the base begins in any other consonant cluster, an **ἐ**/ perfect aspect prefix is used, which must not be confused with a past time marker (e.g. **έσκεύασμαι** from base **σκεναδ**/). If the base begins with a vowel, a **Λ**/ perfect aspect marker is used, which again must not be confused with a past time marker (e.g. **ἤχα** from base **αγ**/). If the base uses ablaut to mark aspect and voice, it is full o-grade in the active (e.g. **λέλοιπα** from base **λιπ**/) and basic e-grade in the middle/

passive (e.g. **λέλειμμα**, also from base **λιπ/**). Some bases, all of which begin with a vowel, reduplicate the first syllable and lengthen (**L/**) the first vowel of the base (e.g. **ῥῶπα** from base **ῥπ/**). However, this happens only in the active (e.g. **ῥῶπα** active but **ῥῶμαι**, from **L/οπ/μαι**, middle/passive). If the base ends in a stop consonant, the stop consonant may aspirate (e.g. **ῥῥα** from base **ῥγ/**). Especially if the base ends in a vowel or a Merlin consonant, a **/κ/** perfect aspect suffix may be used in the active (e.g. **λέλυκα** from base **λυ/**, **ῥῥελκα** from base **ῥῥελ/**).

Notably, the perfect middle/passive is athematic. In cases where the perfect aspect prefix **ἐ/** and **L/** are not obviously markers of the perfect aspect rather than of past time, the use of athematic - not past time - personal markers will clearly indicate perfect aspect:

#### Perfect Middle and Passive

/μαι	/μεθα
/σαι	/σθε
/ται	/νται

With a verb base like **λυ/**, there will not be any phonetic difficulties:

λε/λυ/μαι > λέλυμαι	λε/λυ/μεθα > λελύμεθα
λε/λυ/σαι > λέλυσαι	λε/λυ/σθε > λέλυσθε
λε/λυ/ται > λέλυται	λε/λυ/νται > λέλυνται

These forms can and will often be constructed periphrastically (using the participle and finite forms of **εἰμί**), as in **λελυκώς εἰμι** instead of **λέλυμαι**. This is particularly true of the third plural. The personal marker **/νται** is actually **/νται**, which expectedly become **/αται** after a consonant:

ἐ/σκεναδ/νται > ἐσκενάδαται

But this form, with **-αται**, looks deceptively singular, though it is plural. So a periphrastic **ἐσκενασμένοι εἰσὶ** is often preferred.

Due to the absence of a connecting vowel, an athematic formation means that consonants regularly collide and sound changes occur. In the perfect middle and passive, the following is worth note.

When the Double Dental Rule occurs in the third singular, because Spurious Sigma appears there and there is a sigma in the second person singular too, sigma is also added spuriously to the first-person singular. Let's decline **ἐργαδ/** backwards:

ἐργαδ/ται >	ἔργασται
ἐργαδ/σαι >	ἔργασαι

ἐργαδ/μαι &gt;

\*ἐργαδμαι

Doesn't it look like the first singular **ἐργαδμαι** is wrong somehow? Should it not also have a sigma? Native language speakers will say “yes” and change **ἐργαδμαι** to **ἐργασμαι**. This is called paradigmatic levelling, and it occurs not infrequently in the perfect middle/passive.

## The Past Perfect (Pluperfect)

The past perfect uses past time prefixes when the base reduplicates its first consonant (e.g. **ἐπεποιήκη** < **ἐ/πε/ποιε/κ/εα**) or has reduplicated the first syllable such that the **L/** perfect aspect marker is not at the beginning of the word (e.g. **ἤκηκόη** < **L/ακ/L/ακοφ/εα**, where the first **L/** is the past time marker and the second **L/** the perfect aspect marker). Otherwise, one identifies the past perfect by the rather unique set of personal markers in the active, whose origin and explanation remains uncertain, or the predictable athematic past time personal markers in the middle/passive:

### Past Perfect (Pluperfect) Active

ἐ/πε/ποιε/κ/εα > Ionic ἐπεποιήκεα or Attic ἐπεποιήκη

ἐ/πε/ποιε/κ/εας > Ionic ἐπεποιήκεας or Attic ἐπεποιήκης

ἐ/πε/ποιε/κ/εε > Ionic ἐπεποιήκεε or Attic ἐπεποιήκει

ἐ/πε/ποιε/κ/εμεν > ἐπεποιήκεμεν

ἐ/πε/ποιε/κ/ετε > ἐπεποιήκετε

ἐ/πε/ποιε/κ/εσαν > ἐπεποιήκεσαν

### Past Perfect (Pluperfect) Middle and Passive

ἐ/πε/ποιε/μην > ἐπεποιήμην

ἐ/πε/ποιε/μεθα > ἐπεποιήμεθα

ἐ/πε/ποιε/σο > ἐπεποίησο

ἐ/πε/ποιε/σθε > ἐπεποίησθε

ἐ/πε/ποιε/το > ἐπεποίητο

ἐ/πε/ποιε/ντο > ἐπεποίηντο

As is the case in the perfect indicative, sometimes the product of athematic **/Ντο** looks deceptively singular (e.g. **ἔσκενδάτο** < **ἐ/σκεναδ/Ντο**). As a result, the third-person plural is often formed periphrastically (e.g. **πεποιημένοι** or **πεποιημένοι ἦσαν** or **πεποιημένα ἦν**). Indeed, every past perfect verb form can be formed periphrastically.



## The Future Perfect

The future perfect indicative is rare but predictable. To the perfect stem (perfect aspect markers plus the base) the future time marker /σ/ is added, followed by thematic personal markers. Unlike in the future proper, the future perfect middle and passive are morphologically indistinct. The future perfect is so rare that forms with the future time marker /ε/ do not appear. Indeed, the future perfect is usually formed periphrastically (i.e. with a perfect participle and the future of “be”):

πεποιήσω or	<i>I will have made</i>
πεποιηκώς ἔσομαι	(masculine)



## Module 52

# Word Order and Tension

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## Module 52 Summary

In this module you will learn about how word order can create tension.

## Tension Defined

Tension is a conflict that begs for resolution. In music it may be a phrase that our ear longs to hear completed. In literature, tension can be created by a conflict—how will Oedipus find out that he is the pollution? Will Medeia kill her children?—whose resolution we eagerly await. Word order can also create tension.

Before exploring how it does so, let's consider Alfred Hitchcock's definition of suspense (tension for us) as a fruitful way to think about word order and tension.

There is a distinct difference between 'suspense' and 'surprise', and yet many pictures continually confuse the two. I'll explain what I mean," Hitchcock once said. "We are now having a very innocent little chat. Let's suppose that there is a bomb underneath this table between us. Nothing happens, and then all of a sudden, 'Boom!' There is an explosion. The public is surprised, but prior to this surprise, it has seen an absolutely ordinary scene, of no special consequence.

Now, let us take a suspense situation. The bomb is underneath the table, and the public knows it, probably because they have seen the anarchist place it there. The public is aware the bomb is going to explode at one o'clock and there is a clock in the decor. The public can see that it is a quarter to one. In these conditions, the same innocuous conversation becomes fascinating because the public is participating in the scene. The audience is longing to warn the characters on the screen: "You shouldn't be talking about such trivial matters. There is a bomb beneath you, and it is about to explode!"

In the first case we have given the public fifteen seconds of surprise at the moment of the explosion. In the second we have provided them with fifteen minutes of suspense. The conclusion is that whenever possible the public must be informed. Except when the surprise is a twist, that is, when the unexpected ending is, in itself, the highlight of the story.<sup>1</sup>

Tension, Hitchcock's suspense, plays a part in all aspects of our lives. Our minds and bodies work together to predict the future, seeking always to determine what course of action we will take and what will happen next. This predictive quality helps to define us and opens us to the experience of a wide variety of tensions the world presents us with.

### Tension in English

At the sentence level, writers can engage in the creation of suspenseful tension. Consider this example from Edgar Allen Poe's "The Raven":

**Once upon a midnight dreary**, while I pondered, weak and weary,  
Over many a quaint and curious volume of forgotten lore—  
While I nodded, nearly napping, **suddenly there came a tapping**,  
As of someone gently rapping, rapping at my chamber door.

Poe delays the subject and the main verb until we are three quarters of the way through the sentence. The delay creates suspense on the sentence level as we wait for the central action or answer to the expectation established by **once upon a midnight dreary**. Once we have it—**there came a tapping**—tension on the sentence level is resolved. But in resolving it, Poe creates even more. We now wonder who is tapping and why. The remainder of the poem answers this question.

Similarly Lincoln, in the second sentence of his *Gettysburg Address*, creates tension:

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived, and so dedicated, can long endure.

Lincoln does so by postponing the main verb of the subordinate clause. We wait in anticipation to find out what test the nation will undergo. Lincoln resolves the tension with the words **can long endure**. Like Poe's, Lincoln's resolution creates more tension by asking a question that pertains still today.

In this next example from "When Lilacs Last in the Dooryard Bloom'd," Walt Whitman also creates tension:

Coffin that passes through lanes and streets,  
Through day and night with the great cloud darkening the land,  
With the pomp of the inloop'd flags with the cities draped in black,  
With the show of the States themselves as of crape-veil'd women standing,

---

1 <https://faroutmagazine.co.uk/alfred-hitchcock-reveals-secret-to-creating-suspense/>

With processions long and winding and the flambeaus of the night,  
 With the countless torches lit, with the silent sea of faces and the unbared  
 heads,  
 With the waiting depot, the arriving coffin, and the sombre faces,  
 With dirges through the night, with the thousand voices rising strong and  
 solemn,  
 With all the mournful voices of the dirges pour'd around the coffin,  
 The dim-lit churches and the shuddering organs—where amid these you  
 journey,  
 With the tolling tolling bells' perpetual clang,  
 Here, coffin that slowly passes,  
 I give you my sprig of lilac.

The one sentence stanza contains twenty-four prepositional phrases, thirteen lines, two addresses, two relative clauses, one subordinate clause, and one main clause. Tension builds to the last line where the main subject and verb offer resolution. In building it, Whitman may be recreating the movement of the coffin as it winds its way through mourners and torches. When **I give you my sprig of lilac** ends the suspense, it highlights the gift Whitman offers to Lincoln, the subject of his encomium.

In “Where is it Clean?” Evie Shockley creates tension like Walt Whitman does. She piles up subordinate clauses, as her poem and mother move forward.

#### Where is it Clean?

when your mother can rise from her place  
 on the pew during the early service,  
  
 early enough that the sun barely fills the sky  
 with its weak straw, but row after row  
  
 in the auditorium is flush with folks who want  
 to be home before the football game gets underway  
  
 or hate the slower pace the later service takes  
 but still got to get their god on  
  
 before starting a new week: when she can rise  
 and tip down the aisle, three-inch heels  
  
 pointing a warning at hell through the plush  
 mauve carpet, smile and nod at preacher,  
  
 who is sitting on the pulpit's little throne  
 with his bible beneath his palm, a man thick-chested  
  
 and stout-bellied with moral authority, whose face  
 gleams with crushing benevolent power:  
  
 when she can give him a pleasant nod,  
 and circle around behind the microphone standing

like a thin silver trophy between the heavenly  
 floral arrangements, give a firm tug  
  
 to the hem of her suit jacket, and lean over  
 the dimpled nob, the ribbons encircling the crown  
  
 of her broad-brimmed hat quivering with each  
 breath, the crisp white paper in her hands  
  
 held out at arm's length from her customary squint,  
 her eyes scooting back and forth,  
  
 between this document and the village of worshipers  
 fanning themselves and waiting on her voice:  
  
 when she can stand there and coo, good morning,  
 praise the lord and introduce her reading  
  
 as a poem by my daughter, a quick look  
 at your beaming father, then take your words  
  
 between her lightly pinked lips and raise each one  
 to the light, before god and these witnesses,  
  
 enunciating like she learned to recite from the fourth-  
 grade primer in her schoolhouse's single room,  
  
 sending sound through the vowels  
 like a bell: when she can do this, can rise and walk,  
  
 and smile and read and have the church say amen -  
 then you can safely declare: it is clean.

With the mother, we move up the aisle of the church until we reach the podium and the answer to the poem's question.

In her poem "Street Cries," Sarojini Naidu piles up the prepositional phrases and dependent clauses, but does so a bit differently from Evie Shockley, resolving not the poem but each stanza with a main verb.

When dawn's first cymbals beat upon the sky,  
 Rousing the world to labour's various cry,  
 To tend the flock, to bind the mellowing grain,  
 From ardent toil to forge a little gain,  
 And fasting men go forth on hurrying feet,  
 Buy bread, buy bread, rings down the eager street.

When the earth falters and the waters swoon  
 With the implacable radiance of noon,  
 And in dim shelters coils hush their notes,  
 And the faint, thirsting blood in languid throats  
 Craves liquid succour from the cruel heat,  
 Buy fruit, buy fruit, steals down the panting street.

When twilight twinkling o'er the gay bazaars,  
 Unfurls a sudden canopy of stars,  
 When lutes are strung and fragrant torches lit  
 On white roof-terraces where lovers sit  
 Drinking together of life's poignant sweet,  
 Buy flowers, buy flowers, floats down the singing street.

Each sentence's start creates an expectation of sound that is resolved near stanza's end by a monosyllabic verb of motion—**rings, steals, floats**—that ends the suspense by carrying the sellers' cries down the personified street.

Like word order, content may create tension. In the first stanza of this poem, Charlotte Mew does so by contrasting what she knows against what everyone else thinks.

Seventeen years ago you said  
 Something that sounded like Good-bye;  
 And everybody thinks that you are dead,  
 But I.

So I, as I grow stiff and cold,  
 To this and that say Good-bye too;  
 And everybody sees that I am old  
 But you.

And one fine morning in a sunny lane  
 Some boy and girl will meet and kiss and swear  
 That nobody can love their way again  
 While over there  
 You will have smiled, I shall have tossed your hair.

She sustains this contrast between others and herself until the poem's end when she offers the reader resolution, in an imagined death that reunites her with a lover from seventeen years ago.

Lastly in "the way we live now," Evie Shockley, like she did in "Where is it Clean?" presents several dependent clauses that catalogue one tragedy after another.

the way we live now ::

when the cultivators of corpses are busy seeding  
 plague across vast acres of the land, choking schools  
 and churches in the motley toxins of grief, breeding  
 virile shoots of violence so soon verdant even fools  
 fear to tread in their wake :: when all known tools  
 of resistance are clutched in the hands of the vile  
 like a wilting bouquet, cut from their roots, while

the disempowered slice smiles across their own faces  
 and hide the wet knives in writhing thickets of hair  
 for future use :: when breathing in the ashen traces

of dreams deferred, the detonator's ticking a queer  
 echo that amplifies instead of fading :: when there-  
 you-are is where-you-were and the sunset groans  
 into the atlantic, setting blue fire to dark white bones.

We wait expectantly for a resolution that never comes. Upon reaching the end of the poem, we see that we are to understand the poem's title as the answer to the anaphoric **whens**. As do Poe and Lincoln, Shockley offers us a resolution that creates an even greater tension, filling us with the unease of the **whens** of injustices we routinely accept.

### A Problem with Identifying Tension in Greek

When we turn our attention to Ancient Greek, the problem for us whose native tongue is not Greek is knowing when in a Greek sentence the structure is unmarked and when it is marked. Since native speakers exist only in the past and we do not have access to intonation,<sup>2</sup> we risk making mistakes when we mark a sentence's structure as remarkable for its creation of tension. Though we are prone to error when we engage in noting where and why sentence structure creates tension by deviating from what a native Greek speaker would consider unmarked, attempting such an analysis is worthwhile.

**Anakreon of Teos, Ἀνακρέων ὁ Τήϊος, c. 582–c. 485 BCE.** Alive during the tumultuous Archaic Age (700-480 BCE), Anakreon was born c. 582 BCE at Teos, a Greek city on the border of the Persian empire. In 545 the Persians attacked the Greek city-states lying on and off the coast of Asia Minor and Anakreon fought against the invaders, though, he says, he did nothing noteworthy in the battle. Anakreon eventually fled Persian rule and found refuge at the court of Polykrates, tyrant of Samos. After the assassination of Polykrates, Hipparkhos, tyrant of Athens, brought Anakreon to his court. When Hipparkhos was murdered, Anakreon left Athens, returning to his native Teos, where he spent the rest of his days. Considered one of the best of the lyric poets, in his poetry Anakreon employs a deceptively simple style with subtle wit, humor, nuance, irony, and complexity.

### Possible Tension in Greek

In this poem of Anakreon, the word order of the sentence structure is unmarked, with each line initiated by an object and ended by a verb.

Κλεοβούλου μὲν ἔγωγ' ἑρέω,  
 Κλεοβούλω δ' ἐπιμαίνομαι,  
 Κλεόβουλον δὲ διοσκέω.

*Kleoboulos I love,  
 For Kleoboulos I go mad,  
 On Kleoboulos I keep my eyes.*

2 See Helma Dik, *Word Order* p. 5.



One of the central features of the poem is Anakreon's use of polyptoton, the repetition of a word **Κλεόβουλος** in a different case. Any tension that is present comes not from word order but from content, as the author communicates to his reader a thirsty desire that may or may not be requited.

**Meleagros of Gadara, Μελέαγρος c. 1st century BCE.** From Gadara and self-identified as a Greek and Syrian, Meleagros was educated in Tyre and retired in later life to Cos. He wrote short, polished poetry concerned with personal experience and emotions, which he likened in their intricacies to small flowers. He put together an anthology, Στέφανος, now lost, of poems by forty-six Greek poets, including poems of his own. Of his poems on love and beauty, homo and hetero, 134 survive. He also wrote satirical prose essays, now also lost.

In this next example, a poem by Meleagros, the first and penultimate lines may have word order that creates tension, thereby highlighting two different nouns.

#### Alexis

εἰνόδιον στείχοντα μεσαμβρινὸν εἶδον Ἄλεξιν,  
ἄρτι κόμαν καρπῶν κειρομένου θέρεος.  
διπλαῖ δ' ἀκτῖνές με κατέφλεγον: αἱ μὲν Ἔρωτος,  
παιδὸς ἀπ' ὀφθαλμῶν, αἱ δὲ παρ' ἡελίου.  
ἀλλ' ἄς μὲν νύξ αὖθις ἐκοίμισεν ἅς δ' ἐν ὀνείροις  
εἶδωλον μορφῆς μᾶλλον ἀνεφλόγισεν.  
λυσίπονος δ' ἐτέροις ἐπ' ἐμοὶ πόνον ὕπνος ἔτευξεν  
ἔμπνουν πῦρ ψυχῇ κάλλος ἀπεικονίσας.

*I saw, strolling down the road at midday, Alexis,  
As summer trimmed the locks of its falling fruits.  
Twin rays of fire pierced my skin: Love's  
From the lad's eyes and the other the sun's.  
Night returned to rest the one; the second turned  
Again a flame, fiercer now. His image burnt  
In my dreams; sleep, hurt's balm, instead chiseling  
His beauty in me, a fire alive in my soul.*

In the first line, the direct object, **Ἄλεξιν Alexis**, is delayed until the last word, marking it as emphatic by creating suspense as we wait to find out who walks down the road. The ensuing lines of the poem progress at a rather fast pace, unremarkable in the structure of their syntax. But, in the penultimate line, we are again asked to wait as Meleagros creates tension. The first word, the adjective **λυσίπονος soothing**, sometimes used to modify death, sets an expectation of a coming noun that is not resolved until the line's penultimate word, **ὕπνος**. The delay creates anticipation as we read on to find out what is so soothing to others and so dreadful to Meleagros.

In this next example, Odysseus has just awoken on the isle of Skheria. After having been raft-wrecked and nearly drowned, Odysseus swims to shore and falls asleep under a bush. He finds himself on the beach naked with only a branch

for decency and face to face with a young and beautiful maiden, Nausikaa, who has recently advanced to marriageable age:

Ἀρτέμιδί σε ἐγώγε, Διὸς κόρη μέγαλοι  
εἶδος τε μέγεθός τε φύην τ', ἄγχιστα ἔϊσκω (*Odyssey* VI, 151-52).

*I most precisely compare you to Artemis, daughter of great Zeus, both in beauty, height, and figure.*

The first three words, **Ἀρτέμιδί, σε, ἐγώγε**, create an expectation for completion that the last two words, **ἄγχιστα ἔϊσκω**, fulfill, communicating the compliment Odysseus is paying. By setting the noun and pronouns altogether, **Ἀρτέμιδι, σε, ἐγώγε** and then delaying until the end the exact place that they hold in the syntax of the sentence, Homer (through his secondary narrator Odysseus) creates tension. A rough approximation of the delay and tension can be imitated in English:

*You to Artemis, great Zeus' daughter, both in beauty, and in height, and in figure do I most precisely compare.*

The pause delays the syntactical meaning that the first three words hold in the sentence for a given length of time. When encountering syntactical delays like these, imagine the possible reasons why an author has chosen this structure. Possibilities include emphasis, suspense, or surprise. But just like Slings' cautions about the chiasm, it is possible that any pause is neutral in its effect.

## Module 52 Practice Translating

Translate the sentences below from Euripides' *Iphigeneia at Aulis* (**Ἰφιγένεια ἐν Αὐλίδι**) lines 303-353. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

### Πρεσβύτης

Μενέλαε, τολμᾶς δεῖν', ἃ σ' οὐ τολμᾶν χρεών.

### Μενέλαος

ἄπελθε: λίαν δεσπόταισι πιστός εἶ.

### Πρεσβύτης

καλόν γέ μοι τοῦνειδος ἐξωνείδισας.

**Μενέλαος**

κλαίοις ἄν, εἰ πράσσοις ἅ μὴ πράσσειν σε δεῖ.

**Πρεσβύτες**

οὐ χρῆν σε λῦσαι δέλτον, ἦν ἐγὼ «φερον.

**Μενέλαος**

οὐδέ γε φέρειν σὲ πᾶσιν Ἑλλησιν κακά.

**Πρεσβύτες**

ἄλλοις ἀμιλλῶ ταῦτ'· ἄφες δὲ τήνδ' ἐμοί.

**Μενέλαος**

οὐκ ἄν μεθείμην.

**Πρεσβύτες**

οὐδ' ἐγὼγ' ἀφήσομαι.

**Μενέλαος**

σκήπτρῳ τάχ' ἄρα σὸν καθαιμάξω κάρα;

**Πρεσβύτες**

ἀλλ' εὐκλεές τοι δεσποτῶν θνήσκειν ὕπερ.

**Μενέλαος**

μέθες. μακροὺς δέ, δοῦλος ὢν, λέγεις λόγους.

**Πρεσβύτες**

ὦ δέσποτ', ἀδικούμεσθα. σὰς δ' ἐπιστολάς  
ἐξαρπάσας ὅδ' ἐκ χερῶν ἐμῶν βίβρα,  
Ἀγάμεμνον, οὐδὲν τῇ δίκῃ χρῆσθαι θέλει.

**Ἀγαμέμνων**

ἔα.  
τίς ποτ' ἐν πύλαισι θόρυβος καὶ λόγων ἄκοσμία;

**Μενέλαος**

οὐμὸς οὐχ ὁ τοῦδε μῦθος κυριώτερος λέγειν.

**Ἀγαμέμνων**

σὺ δὲ τί τῷδ' ἐς ἔριν ἀφίξαι, Μενέλεως, βίβρα τ' ἄγεις;

**Μενέλαος**

βλέψον εἰς ἡμᾶς, ἴν' ἀρχὰς τῶν λόγων ταύτας λάβω.

**Ἀγαμέμνων**

μῶν τρέσας οὐκ ἀνακαλύψω βλέφαρον, Ἀτρέως γεγώς;

**Μενέλαος**

τήνδ' ὄρᾳς δέλτον, κακίστων γραμμάτων ὑπηρέτιν;

**Ἀγαμέμνων**

εἰσορῶ: καὶ πρῶτα ταύτην σῶν ἀπάλλαξον χερῶν.

**Μενέλαος**

οὔ, πρὶν ἂν δείξω γε Δαναοῖς πᾶσι τάγγεγραμμένα.

**Ἀγαμέμνων**

ἦ γὰρ οἶσθ' ἃ μὴ σε καιρὸς εἰδέναι, σήμαντρ' ἀνείεις;

**Μενέλαος**

ὥστε σ' ἀλγῦναί γ', ἀνοιξας ἃ σὺ κάκ' εἰργάσω λάθρα.

**Ἀγαμέμνων**

ποῦ δὲ κἄλαβές νιν; ὦ θεοί, σῆς ἀναισχύντου φρενός.

**Μενέλαος**

προσδοκῶν σὴν παῖδ' ἀπ' Ἄργους, εἰ στράτευμ' ἀφίξεται.

**Ἀγαμέμνων**

τί δέ σε τὰμὰ δεῖ φυλάσσειν; οὐκ ἀναισχύντου τόδε;

**Μενέλαος**

ὅτι τὸ βούλεσθαί μ' ἔκνιζε; σὸς δὲ δοῦλος οὐκ ἔφυν.

**Ἀγαμέμνων**

οὐχὶ δεινά; τὸν ἐμὸν οἰκεῖν οἶκον οὐκ ἐάσομαι;

**Μενέλαος**

πλάγια γὰρ φρονεῖς, τὰ μὲν νῦν, τὰ δὲ πάλαι, τὰ δ' αὐτίκα.

**Ἀγαμέμνων**

εὖ κεκόμψευσαι πονηρά· γλῶσσ' ἐπίφθονον σοφή.

**Μενέλαος**

νοῦς δέ γ' οὐ βέβαιος ἄδικον κτῆμα κοῦ σαφὲς φίλοις.  
 βούλομαι δέ σ' ἐξελέγξει. καὶ σὺ μὴτ' ὀργῆς ὕπο  
 ἀποτρέπου τάληθές οὔτ' αὖ κατατενῶ λίαν ἐγώ.  
 οἶσθ', ὅτ' ἐσπούδαζες ἄρχειν Δαναΐδαις πρὸς Ἴλιον,  
 τῷ δοκεῖν μὲν οὐχὶ χρήζων, τῷ δὲ βούλεσθαι θέλων,  
 ὡς ταπεινὸς ἦσθα, πάσης δεξιᾶς προσθιγγάνων  
 καὶ θύρας ἔχων ἀκλήστους τῷ θέλοντι δημοτῶν  
 καὶ διδοὺς πρόσρησιν ἐξῆς πᾶσι — κεῖ μὴ τις θέλοι —  
 τοῖς τρόποις ζητῶν πρίασθαι τὸ φιλότιμον ἐκ μέσου;  
 κᾶτ', ἐπεὶ κατέσχευς ἀρχάς, μεταβαλὼν ἄλλους τρόπους  
 τοῖς φίλοισιν οὐκέτ' ἦσθα τοῖς πρὶν ὡς πρόσθεν φίλος,  
 δυσπρόσιτος ἔσω τε κλήθρων σπάνιος. ἄνδρα δ' οὐ χρεὼν  
 τὸν ἀγαθὸν πράσσοντα μεγάλα τοὺς τρόπους μεθιστάναι,  
 ἀλλὰ καὶ βέβαιον εἶναι τότε μάλιστα τοῖς φίλοις,  
 ἡνίκ' ὠφελεῖν μάλιστα δυνατός ἐστιν, εὐτυχῶν.  
 ταῦτα μὲν σε πρῶτ' ἐπῆλθον, ἵνα σε πρῶθ' ἡῦρον κακόν.  
 ὡς δ' ἐς Αὔλιν ἦλθες αὖθις χῶ Πανελλήνων στρατός,  
 οὐδὲν ἦσθ'· ἀλλ' ἐξεπλήσσου τῇ τύχῃ τῇ τῶν θεῶν,  
 οὐρίας πομπῆς σπανίζων. Δαναΐδαι δ' ἀφιέναι  
 ναῦς διήγγελλον, μάτην δὲ μὴ πονεῖν ἐν Αὐλίδι.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀλγύνω *pain, grieve, distress*

ἀμιλλάομαι *compete, vie, contend with + dat.*

ἀνακαλύπτω *uncover*

ἀνίημι *send up; let go, abate; break*

ἀνοίγνυμι *open*

\*ἀπαλλάσσω *set free, release, deliver from; escape, depart*

ἀπέρχομαι *depart, go away, leave*

ἀποτρέπω *turn away from, dissuade*

\*ἄρα (adverb) indicates a question, often expects the answer no; ἄρα οὐ expects a yes

ἄρχω *hold command among + dat.*

αὔ, αὖθις (αὖτις) *again, in turn, hereafter, in the future*

\*ἀφίημι *send forth, discharge; let go, call off; neglect, fail; suffer, permit + inf.*

\*αὐτίκα *immediately*

\*βλέπω *see, look at*

διαγγέλλω *give notice by a messenger, send as a message*

ἔα *ha! oho!*

\*ἔάω (imperfect: εἶων < εἶαον) *suffer, permit, allow, leave, let go*

ἐγγράφω *enroll, enlist, register*

κατατείνω *stretch, draw tight; rack, torture*

\*κατέχω *hold fast; detain, hold back, withhold; possess + gen.*

κλαίω *weep*

κνίζω *scrape, scratch, gash*

κομψεύω *refine upon, quibble upon; be smart, ingenious*

λάθρα *furtively, on the sly, secretly*

λίαν *very, exceedingly*

\*λύω (ῥ) *loose, free, destroy; (mid.) ransom*

μάτην *in vain, idly, fruitlessly*

μέθες *see μεθίημι*

μεθίημι *allow, let go*

μεθίστημι *place in another way, change*

μεταβάλλω *throw into a different position, turn quickly*

μῶν *surely not?*

\*οἰκέω *inhabit, settle; manage (a house or a government); dwell, live*

πάλαι *long ago*

πονέω *work hard, do work, suffer toil*

ποῦ *where? in what place?*

ἐκπλήσσω *strike out of; to astound, shock, amaze*

εἰσοράω *look into, look upon, view, behold*

\*εἴτα *then, next, accordingly, therefore*

ἐξαργάζω *snatch away from*

ἐξελέγχω *prove; convict, refute*

ἐξῆς *one after another, in order, in a row*

ἐξονειδίζω *cast in one's teeth*

ἐπέρχομαι *go against, attack*

\*ἐργάζομαι (augments εἰ and ἦ) *be busy, work at; make; perform; do 'x' in acc. to 'y' in acc.*

εὐτυχέω *be well off, successful, prosperous*

ἔσω *to the interior + gen.*

\*ζητέω *seek, seek for*

ἡνίκα *at which time, when*

καθαίμασσω *make bloody, sprinkle*

καῖτ' = καὶ εἴτα

πρίασθαι < ὠνέομαι *buy*

προσδοκάω *expect*

πρόσθεν (of place) *before, in front of, (of time) before, formerly + gen.*

προσθιγγάνω *touch + gen.*

σπανίζω *be rare, scarce, scanty; lack, be in want of + gen.*

σπουδάζω *be serious, be earnest; be eager (+ inf.)*

τάχα (adv.) *quickly; perhaps*

\*τολμάω *dare, be daring, undertake*

τρέω *flee from fear, flee away*

\*φρονέω *think, be prudent*

\*φυλάσσω *guard, keep watch; preserve, keep, maintain, watchfully await*

\*φύω (aorist: ἔφυσα, ἔφϋν) *produce, make grow; beget; (intrans.) grow, be, be born; be prone to + inf.*

χρήζω *to need, want, lack, have need of; desire, long for, crave*

χώ = καὶ ὁ

ώφελέω *help, aid + dat. or acc.*

## Adjectives and Nouns and Pronouns

Ἀγαμέμνων, -ονος ὁ Agamemnon

\*ἄδικός, -όν *unjust*

ἄκλειστος, -ον *not closed*

ἄκοσμία, -ας ἡ *disorder*

ἀναίσχυντος, -ον *shameless, impudent*

Ἄργος, -εος (-ους) τό Argos, the name of several Greek cities

Ἄτρεϋς -ῆος (-έως) ὁ Atreus

Αὐλῖς, -ίδος ἡ, ὁ (acc. Αὐλίδα, Αὐλιν) Aulis, a town in Boeotia, on the Euripus

βέβαιος, -ᾶ, -ον *secure, firm, steady*

\*βία, -ας ἡ *strength, force, power, might, violence*

βλέφαρον, -ου τό *eyelid; (pl.) eyes*

\*γλῶσσα, -ης ἡ *tongue, language*

\*γράμμα, γράμματος τό *letter, written character; (pl.) piece of writing, document*

Δαναΐδης, -ου ὁ *son of Danaus, Danaid, Greek*

Δαναός, -οῦ ὁ Danaos, king of Argos, father of fifty daughters; a Greek

δέλτος, -ου ἡ *writing-tablet, writing, letter*

κλήθρον, -ου τό *bar, bolt*

\*κύριος, κυρία, κύριον *with power, able, sovereign; appointed, fixed; (n.) lord, ruler*

Μενέλαος (-εως), -ου (-εω) ὁ Menelaos

μῦθος, -ου ὁ *word, speech; tale, story*

νιν = αὐτόν, αὐτήν, or αὐτούς

\*νόος (νοῦς), νόου (νοῦ) ὁ *mind, reason*

\*οἶκος, οἶκον ὁ *house, dwelling place; household*

ὄνειδος, -εος (-ους) *reproach, censure, blame*

\*ὀργή, -ῆς ἡ *natural impulse, temperament; anger, wrath*

Πανέλληνες, -ων οἱ *all the Hellenes*

πιστός, -ή, -όν *trustworthy, faithful + dat.*

πλάγιος, -α, -ον (-ος, -ον) *placed sideways, slanting, aslant*

οὔριος, -α, -ον *with a fair wind*

πομπή, -ῆς ἡ *conduct, escort, guidance*

\*πονηρός, -ᾶ, -όν *worthless, evil, base*

πρόσρησις, -ιος (-ηος, -εως) ἡ *an addressing, conversation; accosting; advice*

δεξιός, -ά, -όν <i>on the right; fortunate; dexterous, skillful, clever; (f. n.) right hand</i>	πύλη, πύλης ἡ <i>gate</i>
δεσπότης, -ου ὁ <i>master, lord</i>	*σαφής, -ές <i>clear, distinct</i>
δημότης, -ου ὁ <i>one of the people, a commoner, plebeian</i>	σήμαντρον, -ου τό <i>a seal</i>
*δοῦλος, -ου ὁ <i>slave</i>	σκῆπτρον, -ου τό <i>a staff</i>
δυνατός, -ή, -όν <i>strong, able; possible</i>	*σοφός, -ή, -όν <i>wise, skilled</i>
δυσπρόσιτος, -ον <i>difficult of access</i>	σπάνιος, -α, -ον <i>rare, scarce, scanty</i>
ἐπιστολή, -ῆς ἡ <i>message, order; letter</i>	στράτευμα, -ατος τό <i>army</i>
ἐπίφθονος, -ον <i>liable to envy, looked on with jealousy, odious, hateful, hostile</i>	*στρατός, στρατοῦ ὁ <i>army, host</i>
ἔρις, -ιδος ἡ <i>strife, quarrel, rivalry</i>	ταπεινός, -ή, -όν <i>low, low-lying</i>
εὐκλής, -ές <i>of good report, famous, glorious</i>	ὕπηρέτις, -ιδος ἡ <i>servant</i>
θόρυβος, -ου ὁ <i>noise, din, hustle and bustle</i>	φιλότιμος, -ον <i>loving honor or distinction, covetous of honor, ambitious, emulous</i>
θύρα, -ας ἡ <i>door</i>	φρήν, φρενός ἡ <i>the midriff; heart, mind</i>
Ἴλιον, -ου τό <i>Troy, Ilium</i>	χρεών (χρειών), χρεών τό <i>necessity, fate; it is necessary + inf.</i>
κάρα, -ατος τό <i>the head</i>	χώ = καὶ ὁ

## Module 52 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with



in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** found in the back of the book.

κᾶτ', ἐπεὶ κατέσχευ ἀρχάς, μεταβαλὼν ἄλλους τρόπους  
τοῖς φίλοις οὐκέτ' ἦσθα τοῖς πρὶν ὡς πρόσθεν φίλος,  
δυσπρόσιτος ἔσω τε κλήθρων σπάνιος. ἄνδρα δ' οὐ χρεῶν  
τὸν ἀγαθὸν πρᾶσσοντα μεγάλα τοὺς τρόπους μεθιστάναι,  
ἀλλὰ καὶ βέβαιον εἶναι τότε μάλιστα τοῖς φίλοις,  
ἥνίκ' ὠφελεῖν μάλιστα δυνατός ἐστιν, εὐτυχῶν.

Check your answers with those in the **Answer Key**.

## Module 52 Practice Identifying Clitics and Full Words

Translate this sentence so that you understand it well. Read the sentence out loud, trying your best not to translate it into English. Pick out the clitics and the **full words**, and then check your answers with those in the **Answer Key**.

κᾶτ', ἐπεὶ κατέσχευ ἀρχάς, μεταβαλὼν ἄλλους τρόπους  
τοῖς φίλοις οὐκέτ' ἦσθα τοῖς πρὶν ὡς πρόσθεν φίλος,  
δυσπρόσιτος ἔσω τε κλήθρων σπάνιος. ἄνδρα δ' οὐ χρεῶν  
τὸν ἀγαθὸν πρᾶσσοντα μεγάλα τοὺς τρόπους μεθιστάναι,  
ἀλλὰ καὶ βέβαιον εἶναι τότε μάλιστα τοῖς φίλοις,  
ἥνίκ' ὠφελεῖν μάλιστα δυνατός ἐστιν, εὐτυχῶν.

## Module 52 Top 251–550 Vocabulary to be Memorized

### Adverbs and Verbs

βλέπω, βλέψω, ἔβλεψα, βέβλεφα, βέβλεμμαι, ἐβλέφθην *see, look at*

ἐκεῖ *there, in that place*

ἐπαινέω, ἐπαινέσω, ἐπῆνεσα, ἐπῆνεκα, ἐπῆνεμαι, ἐπηνέθην *approve, praise*

οὐκέτι *no more, no longer, no further*

τίκτω, τέξομαι, ἔτεκον, τέτοκα, τέτεγμαι, ἐτέχθην *sire, give birth to, bear, produce*

## Adjective and Nouns

Ἀπόλλων, Απόλλωνος ὁ *Apollon, Apollo*

γραφή, γραφῆς ἡ *drawing, painting, writing; indictment*

σαφής, σαφές *clear, distinct*

συμφορά, συμφορᾶς ἡ *event; bringing together; fortune; misfortune*

φόβος, φόβου ὁ *fear*

## Module 52 Reading Morphologically by James Patterson

### Future Time

The main future time marker is /σ/ followed by primary thematic (not past time) personal markers:

#### Active

/ω                      /ομεν

/εις                    /ετε

/ει                    /ουσι

#### Middle/Passive

/ομαι                      /ομεθα

/εσαι > /η or /ει                      /εσθε

/εται                      /ονται

This gives us forms like:

ἐσ/σ/ομαι > ἔσσομαι (ἔσσομαι after geminate reduction)                      *I will be*

πεμπ/σ/ομεν > πέμψομεν                      *we will send*

ἄκου/σ/ονται > ἀκούσονται                      *they will hear*

αἶρε/σ/ω > αἰρήσω                      *I will choose*

Many verbs are deponent in the future, like ἐσ/ and ἄκου/ above. There's no way to know this except by studying the principal parts of verbs. See Module 57 of Reading Morphologically for a short list of verbs that are deponent in the future.

If a base ends in a Merlin consonant, /ε/ is used to mark future time instead of /σ/:

φηρ/ε/ω > ἐρέω (contracts to ἐρῶ in Attic)                      *I will say*

βαλ/ε/ομεν > βαλέομεν (contracts to βαλοῦμεν in Attic)                      *we will throw*

Some suppose that ε was actually inserted between the base and the /σ/ future marker to avoid conflict between consonants, but /σ/ dropped anyway. Whatever the case, sometimes η is added between a Merlin consonant or dental stop and /σ/:

βουλ/ησ/ομαι > βουλήσομαι	<i>I will want</i>
γεν/ησ/εται > γενήσεται	<i>she will become</i>
μαθ/ησ/ομεθα > μαθησόμεθα	<i>we will learn</i>

Sadly, you cannot predict when this will happen. Rather, you need to consult a verb's principal parts to see what it does in the future.

In Doric Greek, the future time marker was /σɛ/. This marker found in the Attic-Ionic verb πετ/:

πετ/σε/ομαι > πεσέομαι	<i>I will fall</i>
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## Module 53

# Narratology I: Authors, Narrators, Narratees, Materials, Texts, Stories

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## Module 53 Summary

In this module you will learn narratological principles for interpreting texts.

### Narratology

Narratology is the study of stories, their structures, and their perceptions.

### Authors and Narrators

It is a principle of narratology that historical authors and their narrators are not the same. Thus, we can speak of (1) a historical author and (2) a historical author's persona, referred to as the primary narrator-focalizer. Though the historians Herodotos, Thoukydides, and Xenophon may have argued that in their works author and narrator are one, it is convenient, when discussing stories of all types, to maintain the distinction between historical author and primary narrator. For example, Herodotos and Thoukydides are the historical authors of their histories. The narrator of each is referred to as the primary narrator-focalizer. In *The Ass* the historical author is Lucian and the primary narrator-focalizer is Loukios, the story's main character.

### Types of Narrators

Narrators tell their tales using the first, second, or third person. Narrators exist on a range that runs from omniscient to restricted in what they know or choose to share. Their veracity ranges from reliable to not. They can be external, existing outside the story, or internal, participating in the events. They can be overt, making their presence clear, or covert, disguising it. For example, in *The Ass*, Lucian has Loukios tell the story of *The Ass* in the first person. Loukios is not

an omniscient narrator and is an internal participant in events. His presence is overt. Narrators offer audiences a representation of events.

### Audiences and Narratees

It is a principle of narratology that historical audiences and their narratees are not the same. Narrators tell their tales to a specific audience. The primary narrator addresses a primary narratee. A secondary narrator addresses a secondary narratee, and so on. The narrator crafts her tale to suit her narratee.

For example, the historical author Lucian has his primary narrator-focalizer tell the *True Story* in the first person, addressing it to narratees who have read Homer, Herodotos, and Thoukydides, and expecting them to catch the many allusions he employs. He calls the *True Story* a complete lie, suggesting that the works he alludes to suffer from their own falsehoods, and contrasting his work favorably to theirs because he makes no pretension to veracity.

### Types of Narratees

Narratees are the recipients of stories and can be in the first, second, or third person. Narratees exist on a range from savvy to naïve. They can be external (existing outside the story) or internal (participating in the events). Narratees can be covert (their presence implied) or overt (their presence known). Narratees influence narrators' representation of events. Narratees are restricted in what they know, constrained by who narrates, what they themselves know, and by the touchstone of their own inner compasses.

For example, in Ovid's *Metamorphoses* the narrator-focalizer Cephalus tells his tale to Phocus, the son of Aeacus, his youngest who is not old enough to engage in warfare. We can imagine that Phocus, an avid hunter himself, listens with interest, accepting what Cephalus tells without the criticism or skepticism an older, more experienced ear could bring.

### Levels of Narration and Reception

Narrators and narratees can be simple or complex. A simple narrative has one primary narrator and one primary narratee. A complex one has a primary narrator who hands over narration to at least one secondary narrator with a secondary narratee. A secondary narrator may embed another narrative in her tale, told by a tertiary narrator to a tertiary narratee, and so on.

An extreme example of narrative complexity is the *Metamorphoses* of Ovid, whose primary narrator tells the story to his primary narratee, a sophisticated Roman from his own day, handing off narration to over forty additional narrators with various narratees. In one instance, the epic's primary narrator hands over narration to the muses who tell Minerva of the contest between the Pierides and the muses. The Pierides sing a tale of the giants fighting against the Olympian

deities. Speaking on behalf of the muses, the muse Calliope sings of how Cupid caused Dis (Pluto) to fall in love with and rape Proserpina and how Ceres, Proserpina's mother, searched for her. In her wanderings, Ceres encounters the spring Arethusa. Ceres asks her to explain how she changed her form, and Arethusa complies and tells the tale (5.341-661). And so the primary narrator-focalizer (1) hands over narration to the Muses (2), who hand over narration to the muse Calliope (3), who hands over narration to Arethusa (4), who explains how she changed form. In all, narrators tell more than 240 different tales in Ovid's novel-length epic.<sup>1</sup>

## Materials

The subject matter from which the author creates the text are the materials.

For example, Homer's materials include inspiration from his muse, poetry from the oral tradition, and whatever items he himself brought to the epics. Herodotos' materials for his *Histories* include artifacts, eye-witness accounts (his own and others), interviews, oral sources, primary sources, reports, secondary sources, speeches, and technology. In addition, Hekataios, a contemporary of Herodotos, is believed to be the source for parts of Book 2 on the Egyptians. Herodotos mentions a painting (4.88) and cites an inscription for the battle of Thermopylai (7.228). He references the writers Aiskhylos, Arkhilokhos, Hesiod, Homer, Phrynikhos, Pindar, and Solon and quotes prophecies throughout. Thoukydides' materials for his history on the Peloponnesian War include artifacts, eye-witness accounts (his own and others), interviews, oral sources, primary sources, speeches (a mix of fact and invention), and technology.

## Texts

Texts have one or more of these elements: (1) simple narrator-text, (2) character-text, and (3) complex narrator-text. In (1) the primary narrator tells the story. In (2) a secondary narrator involved in the story takes over narration from the primary narrator, and in (3) there is a combination of (1) and (2). Oftentimes a sign of complex narrator-text is indirect questions or statements. For many examples of each type, see Modules 54 and 55.

## Stories

Stories are a spoken or written account of something. Quantum narratives from the scientific world seek to explain interaction at the nano-levels. Quarks and neutrinos are the protagonists. For the biologist Merlin Sheldrake, fungi take center stage, telling their unique stories from their perspective. In the tales of Brian Jacques, animals fight and love. In many narratives, humans are the players. A typical story has a connected series of events, with a beginning, middle,

1 See Philip S. Peek, "Black Humour in Ovid's *Metamorphoses*" p. 146.

and end, where the beginning offers a complication, the middle elaborates it, and the end offers a resolution, however neat and tidy or messy and ambiguous. For example, in Euripides' *Medeia*, the titular main character seeks vengeance against her husband Jason. What form this vengeance will take is uncertain and takes form as the primary focalizer has Medeia contemplate her options and take advantage of circumstances that happen to occur over the course of a single day's events.

### Further Considerations

The primary narrator of Ovid's *Metamorphoses* is omniscient and unreliable, telling his grand story in the third person. It may be argued that Ovid, the historical author, has created tension between this fictional primary narrator and his real self. Thus, the epic asks the reader to recognize this tension and see the reliability with which the historical Ovid reveals truths about the human condition, the use and abuse of power, and the cruelty of Rome's politicians. In this reading, the unreliability of the primary narrator contrasts with the authenticity of the historical author. Likewise, as the quantum world reveals layers of subjectivity to us and the reality of one thing being on two contradictory paths at the same time, so might we consider the roles perception and subjectivity play when we experience or interpret anything. In this case, assuming the unreliability of all narrators or author-personas is attractive, requiring us to evaluate the authenticity of a narrated vision via the touchstone of our own mutable inner compass.<sup>2</sup>

Ken Liu describes the relationship between author and reader well:

However, there is much more predictability and certainty at one end, when you're writing for machines and abstract mathematical constructs, versus the other end, when you're writing for people with individual life experiences, expectations, blind spots and insights, biases and hopes, that all inform each reader's *sui generis* mind. In a very real sense, the story that the author leaves on the page is incomplete, for the reader must perform her half of the dance to animate the words with her unique view of life and finish the story. Authors must eventually accept that fiction is about giving up control, and stories only work when there is a bond of resonance between the reader and the writer. The more I write, the more I treasure that bond, which is so hard to find and maintain. It's a miracle that any stories are understood at all.<sup>3</sup>

Narratology examines both partners in the dance.

2 Credit Ken Liu for this last observation.

3 <https://www.grimdarkmagazine.com/an-interview-with-ken-liu/>



## Module 53 Practice Translating

Translate the sentences below from Euripides' *Iphigeneia at Aulis* (Ἰφιγένεια ἐν Αὐλίδι) lines 354-406. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

### Μενέλαος

ὥς ἄνολβον εἶχες ὄμμα σύγχυσίν τ', εἰ μὴ νεῶν  
 χιλίων ἄρχων τὸ Πριάμου πεδῖον ἐμπλήσεις δορός.  
 κάμῃ παρεκάλεις—Τί δράσω; τίνα δὲ πόρον εὕρω, πόθεν; —  
 ὥστε μὴ στερέντα σ' ἀρχῆς ἀπολέσαι καλὸν κλέος.  
 κᾶτ', ἐπεὶ Κάλχας ἐν ἱεροῖς εἶπε σὴν θῦσαι κόρην  
 Ἀρτέμιδι καὶ πλοῦν ἔσεσθαι Δαναΐδαις, ἡσθεὶς φρένας,  
 ἄσμενος θύσειν ὑπέστης παῖδα. καὶ πέμπεις ἐκὼν,  
 οὐ βίᾳ — μὴ τοῦτο λέξης — σῇ δάμαρτι, παῖδα σὴν  
 δεῦρ' ἀποστέλλειν, Ἀχιλλεῖ πρόφασιν ὥς γαμουμένην.  
 κᾶθ', ὑποστρέψας λέληψαι μεταβαλὼν ἄλλας γραφάς,  
 ὥς φονεὺς οὐκέτι θυγατρὸς σῆς ἔση. μάλιστά γε.  
 οὗτος αὐτός ἐστιν αἰθὴρ ὃς τάδ' ἤκουσεν σέθεν.  
 μυρίοι δέ τοι πεπόνθασ' αὐτό· πρὸς τὰ πράγματα  
 ἐκπονοῦσ' ἔχοντες· εἶτα δ' ἐξεχώρησαν κακῶς,  
 τὰ μὲν ὑπὸ γνώμης πολιτῶν ἀσυνέτου, τὰ δ' ἐνδίκως  
 ἀδύνατοι γεγῶτες αὐτοὶ διαφυλάξασθαι πόλιν.  
 Ἑλλάδος μάλιστ' ἔγωγε τῆς ταλαιώρου στένω,  
 ἦ, θέλουσα δρᾶν τι κεδνόν, βαρβάρους τοὺς οὐδένας  
 καταγελῶντας ἐξανήσει διὰ σέ καὶ τὴν σὴν κόρην.  
 μηδέν' ἀνδρείας ἔκατι προστάτην θείμην χθονός,  
 μηδ' ὄπλων ἄρχοντα. νοῦν χρὴ τὸν στρατηλάτην ἔχειν.  
 πόλεος ὥς ἄρχων ἀνὴρ πᾶς, ξύνεσιν ἦν ἔχων τύχη.

### Χορός

δεινὸν κασιγνήτοισι γίνεσθαι λόγους  
 μάχας θ', ὅταν ποτ' ἐμπέσωσιν εἰς ἔριν.

### Ἀγαμέμνων

βούλομαί σ' εἰπεῖν κακῶς εὖ, βραχέα, μὴ λίαν ἄνω  
 βλέφαρα πρὸς τάναιδές ἀγαγών, ἀλλὰ σωφρονεστέρως,  
 ὥς ἀδελφὸν ὄντ'. ἀνὴρ γὰρ χρηστὸς αἰδεῖσθαι φιλεῖ.

εἰπέ μοι, τί δεινὰ φουσᾶς αἵματηρόν ὄμμ' ἔχων;  
 τίς ἀδικεῖ σε; τοῦ κέχρησαι; χρηστὰ λέκτρ' ἐρᾶς λαβεῖν;  
 οὐκ ἔχοιμ' ἄν σοι παρασχεῖν. ὦν γὰρ ἐκτήσω\*, κακῶς  
 ἦρχες. εἴτ' ἐγὼ δίκην δῶ σὼν κακῶν, ὃ μὴ σφαλείς;  
 οὐ δάκνει σε τὸ φιλότιμον τούμῳ, ἀλλ' ἐν ἀγκάλαις  
 εὐπρεπῇ γυναιῖκα χρήζεις, τὸ λελογισμένον παρῆς  
 καὶ τὸ καλόν, ἔχειν. πονηροῦ φωτὸς ἡδοναὶ κακαί.  
 εἰ δ' ἐγώ, γνοὺς πρόσθεν οὐκ εὔ, μετετέθην εὐβουλία,  
 μαίνομαι; σὺ μᾶλλον, ὅστις ἀπολέσας κακὸν λέχος  
 ἀναλαβεῖν θέλεις, θεοῦ σοι τὴν τύχην διδόντος εὔ.  
 ὤμοσαν τὸν Τυνδάρειον ὄρκον οἱ κακόφρονες  
 φιλόγαμοι μνηστῆρες — ἡ δέ γ' Ἑλπίς, οἶμαι μὲν, θεός,  
 κάξέπραξεν αὐτὸ μᾶλλον ἢ σὺ καὶ τὸ σὸν σθένος —  
 οὓς λαβὼν, στράτευνε· ἔτοιμοι δ' εἰσὶ μωρία φρενῶν.  
 οὐ γὰρ ἀσύνετον τὸ θεῖον, ἀλλ' ἔχει συνιέναι  
 τοὺς κακῶς παγέντας ὄρκους καὶ κατηναγκασμένους.  
 τὰμὰ δ' οὐκ ἀποκτενῶ ἄγῳ τέκνα. κοῦ τὸ σὸν μὲν εὔ  
 παρὰ δίκην ἔσται κακίστης εὐνιδος τιμωρία.  
 ἐμὲ δὲ συντήξουσι νύκτες ἡμέραι τε δακρυόεις,  
 ἄνομα δρῶντα κοῦ δίκαια παῖδας οὓς ἐγεννάμην.  
 ταῦτά σοι βραχέα λέλεκται καὶ σαφῆ καὶ ῥάδια·  
 εἰ δὲ μὴ βούλῃ φρονεῖν εὔ, τᾶμ' ἐγὼ θήσω καλῶς.

### Χορός

οἷδ' αὖ διάφοροι τῶν πάρος λελεγμένων  
 μύθων, καλῶς δ' ἔχουσι, φείδεσθαι τέκνων.

### Μενέλαος

αἰᾶ, φίλους ἄρ' οὐχὶ κεκτήμην τάλας.

### Ἀγαμέμνων

εἰ τοὺς φίλους γε μὴ θέλεις ἀπολλύναι.

### Μενέλαος

δείξεις δὲ ποῦ μοι πατὴρ ἐκ ταύτου γεγώς;

### Note

1. ὦν γὰρ ἐκτήσω: ὦν = τούτων ἃ

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

αἰδέομαι <i>be ashamed to do</i>	λέληψαι < λέλημμαι the perfect of λαμβάνω
αἰᾶ (interjection) <i>ah!</i>	λίαν <i>very, exceedingly</i>
ἀναλαμβάνω <i>take back, take up</i>	λογίζομαι <i>reckon, calculate, consider</i>
*ἄνω <i>up, upwards, above</i>	μαίνομαι <i>rage, be furious, be mad</i>
*ἀποκτείνω (aorist: ἀπεκτόνην) <i>kill</i>	μεθίστημι <i>place in another way, to change</i>
*ἀποστέλλω <i>send off</i>	μεταβάλλω <i>throw into a different position, turn quickly</i>
γαμέω <i>marry</i>	ὄμνυμι <i>swear; swear to, swear by; swear that (+ inf.)</i>
γεγώς, -ῶτος = γεγονώς, -ότος < γίγνομαι	παρακαλέω <i>call to one, call in, send for, summon</i>
δάκνω <i>bite, worry</i>	παρίημι <i>pass over, let go, relax, yield, allow</i>
δεῦρο (adverb) <i>here, over here</i>	πάρως <i>beforetime, formerly, erst</i>
διαφυλάσσω <i>watch closely, guard carefully</i>	πήγνυμι (aorist: ἐπάγην) <i>make fast, fix, fasten; make solid, freeze</i>
*δράω <i>do, act</i>	πόθεν <i>from where? whence?</i>
*εἴτα <i>then, next, accordingly, therefore</i>	πρόσθεν <i>before, in front of; before, formerly + gen.</i>
ἔκαστι <i>by means of, by virtue of, by the aid of + gen.</i>	στένω <i>moan, sigh, groan; groan for + gen.</i>
ἐκπονέω <i>work out, finish off</i>	στερέω <i>deprive of + gen.</i>
ἐκπράσσω <i>do completely, bring about, achieve</i>	*στρατεύω <i>wage war, launch a campaign; (mid.) march</i>
ἐκχωρέω <i>go out and away, depart, emigrate</i>	συνίημι <i>understand, comprehend</i>
ἐπίμπλημι <i>fill + gen., fill 'x' in acc. with 'y' in gen.</i>	συντήκω <i>fuse into one mass, weld together; dissolve, liquefy, melt down; cause to waste or pine away</i>
ἐμπίπτω <i>fall into, fall on</i>	*σφάλλω <i>make to fall, throw down, overthrow</i>

ἐνδίκως <i>justly, rightly</i>	σωφρόνως <i>moderately, prudently, wisely</i>
ἐξάνημι <i>send forth, let loose</i>	ὑποστρέφω <i>turn round about, turn back</i>
ἐράω <i>be in love with, desire (+ gen.)</i>	ὑφίστημι <i>place under; promise</i>
*θύω <i>sacrifice</i>	φείδομαι <i>spare + gen.</i>
κᾶτ' = καὶ εἴτα	*φιλέω <i>love, cherish, kiss</i>
καταγελάω <i>laugh at, jeer</i>	*φρονέω <i>think, be prudent</i>
καταναγκάζω <i>overpower by force, coerce, confine</i>	φυσάω <i>puff, blow; cheat</i>
κέχρημαι <i>desire, yearn after + gen.</i>	φώς, φωτός ὁ <i>a man</i>
*κτάομαι <i>acquire, get; (perfect) have, hold</i>	χρήζω <i>need, want, lack, have need of</i>

## Adjectives and Nouns and Pronouns

ἀγκάλη, -ης ἡ <i>the bent arm</i>	λέκτρον, -ου τό <i>a couch, bed; marriage-bed, marriage</i>
*ἀδύνατος, ἀδύνατον <i>impossible, weak, unable</i>	λέχος, -εος (-ους) τό <i>a couch, bed; marriage-bed; marriage</i>
αἰθήρ, -έρος ἡ <i>ether, air, sky</i>	μνηστήρ, ἥρος ὁ <i>a wooer, suitor</i>
αἱματηρός, -ά, -όν <i>bloody, bloodstained, murderous</i>	μυρίος, -α, -ον <i>numberless, countless, infinite; ten-thousand</i>
άναιδής, -ές <i>shameless</i>	μωρία, -ας ἡ <i>silliness, folly</i>
άνδρεία, -ας ἡ <i>manliness, manhood, manly spirit</i>	*νόος (νοῦς), νόου (νοῦ) ὁ <i>mind, reason</i>
ἄνολβος, -ον <i>unblessed, wretched, luckless</i>	*νύξ, νυκτός ἡ <i>night</i>
ἄνομος, -ον <i>lawless, impious</i>	ξύνεσις, -ιος (-ηος, -εως) ἡ <i>comprehension, understanding; uniting, union</i>
Ἄρτεμις, -ιδος ἡ <i>Artemis</i>	ὄμμα, ὄμματος τό <i>eye</i>
ἄσμενος, -η, -ον <i>well-pleased, glad</i>	*ὄπλον, -ου τό <i>tool; (pl.) weapons</i>

ἄσύνετος, -ον *void of understanding, stupid, witless*

Ἀχιλλεύς, -ῆος (-έως) ὁ *Achilles*

\*βάρβαρος, -ον ὁ *barbarian, foreigner, non-Greek speaker*

βλέφαρον, -ον τό *eyelid; (pl.) eyes*

βράχης, βράχεϊα, βράχυν *short, small*

\*γνώμη, -ης ἡ *judgment, thought, opinion, purpose*

γραφή, -ῆς ἡ *that which is drawn or written; indictment*

δάκρυ, ----- τό *tear; gum, sap*

δάμαρ, δάμαρτος ἡ *wife, spouse*

Δαναΐδης, -ον ὁ *son of Danaus, Danaid, Greek*

διάφορος, -ον *different, unlike*

δόρυ, δόρατος (δουρός), δόρατι (δουρί, δορί) τό *tree, plank, spear*

έκών, έκοῦσα, έκόν *willing, willingly, readily*

\*Ελλάς, Ελλάδος ἡ *Greece, Hellas*

\*έλπις, -ίδος ἡ *hope, expectation*

έρις, -ιδος ἡ *strife, quarrel, rivalry*

έτοιμος, -η, -ον *ready + inf.*

εὐβουλία, -ας ἡ *good counsel, prudence*

ὄρκος, -ου ὁ *oath*

\*πεδῖον, -ον τό *plain*

πλόος (πλοῦς), -ον (πλοῦ) ὁ *voyage*

\*πολίτης (πολιτήτης), πολίτου ὁ *citizen, freeman*

\*πονηρός, πονηρά, πονηρόν *worthless, evil, base*

πόρος, -ον ὁ *means of passing, pathway, way; ford, ferry; narrow part of the sea, strait; (pl.) resources, revenue*

Πρίαμος, -ον ὁ *Priam, king of Troy*

προστάτης, -ον ὁ *one who stands before, a front-rank-man, leader, chief*

πρόφασις, -ιος (-ηος, -εως) ἡ *that which is alleged as the cause, an allegation, plea*

\*ράδιος, ραδιά, ράδιον *easy*

\*σαφής, -ές *clear, distinct*

σέθεν = σοῦ

σθένος, -εος (-ους) τό *strength, might*

στρατηλάτης, -ον ὁ *a leader of an army, a general, commander*

σύγχυσις, -ιος (-ηος, -εως) ἡ *mixture, confusion, confounding*

ταλαίπωρος, -ον *suffering, miserable*

τάλας, τάλαινα, τάλαν *wretched, unhappy*

\*τέκνον, τέκνου τό *child*

εἵνις, -ιδος ὅ, ἡ <i>a bedfellow, wife</i>	τιμωρία, -ας ἡ <i>revenge, vengeance</i>
εὐπρεπής, -ές <i>seemly, proper, becoming</i>	Τυνδάρειος, -α, -ον <i>of Tyndareos</i>
*ἡδονή, ἡδονῆς ἡ <i>pleasure</i>	*τύχη, τύχης ἡ <i>fortune, luck; fate, necessity</i>
*θυγάτηρ, θυγατέρος <i>or</i> θυγατρός ἡ <i>daughter</i>	φιλόγαμος, -ον <i>longing for marriage</i>
κάκιστος, -η, -ον <i>most wicked</i>	φιλότιμος, -ον <i>loving honor, covetous of honor, ambitious, emulous</i>
κακόφρων, -ονος, κακόφρον, -ονος <i>ill-minded, malicious, malignant</i>	φονεύς, -ῆος (-έως) ὁ <i>murderer, killer</i>
Κάλχας, -αντος ὁ <i>Kalkhas</i>	φρήν, φρενός ἡ <i>the midriff; heart, mind</i>
κασίγνητος, η, ον <i>brotherly, sisterly; (n.) brother, sister</i>	χθών, -ονός ἡ <i>the earth, ground</i>
κεδνός, -ή, -όν <i>careful, diligent, sage, trusty, noble</i>	χίλιοι, -αι, -α <i>a thousand</i>
κλέος, -----, (pl. κλέα) τό <i>a rumor, report; fame, glory</i>	χρηστός, -ή, -όν <i>useful, serviceable; good, honest, worthy</i>
κόρη, -ης ἡ <i>maiden, girl</i>	

## Module 53 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

τάμα δ' οὐκ ἀποκτενῶ γῶ τέκνα. κοῦ τὸ σὸν μὲν εὔ  
παρὰ δίκην ἔσται κακίστης εὐνιδος τιμωρία.  
ἐμὲ δὲ συντήξουσι νύκτες ἡμέραι τε δακρύοις,  
ἄνομα δρῶντα κοῦ δίκαια παῖδας οὖς ἐγεννάμην.  
ταῦτά σοι βραχέα λέλεκται καὶ σαφῆ καὶ ῥάδια:  
εἰ δὲ μὴ βούλῃ φρονεῖν εὔ, τᾶμ' ἐγὼ θήσω καλῶς.

Check your answers with those in the **Answer Key**.

## Module 53 Practice Identifying Clitics and Full Words

Translate this sentence so that you understand it well. Read the sentence out loud, trying your best not to translate into English. Pick out the clitics and the **full words**, and then check your answers with those in the **Answer Key**.

τάμα δ' οὐκ ἀποκτενῶ γῶ τέκνα. κοῦ τὸ σὸν μὲν εὔ  
παρὰ δίκην ἔσται κακίστης εὐνιδος τιμωρία.  
ἐμὲ δὲ συντήξουσι νύκτες ἡμέραι τε δακρύοις,  
ἄνομα δρῶντα κοῦ δίκαια παῖδας οὖς ἐγεννάμην.  
ταῦτά σοι βραχέα λέλεκται καὶ σαφῆ καὶ ῥάδια:  
εἰ δὲ μὴ βούλῃ φρονεῖν εὔ, τᾶμ' ἐγὼ θήσω καλῶς.

## Module 53 Top 251–550 Vocabulary to be Memorized

### Verbs

αἰσθάνομαι, αἰσθήσομαι, ἡσθόμην, -----, ἡσθημαι, ----- *perceive, apprehend* + gen. or acc.

ἀποδείκνυμι *display, make known; appoint, proclaim, create*

διώκω, διώξω, ἐδίωξα, δεδίωχα, δεδιώγμαι, ἐδιώχθην *pursue, chase, drive; sue, prosecute*

ἐπιχειρέω *put one's hand to, attempt* + dat. or + inf.

κωλύω, κωλύσω, ἐκώλυσα, κεκώλῃκα, κεκώλῃμαι, ἐκωλύθην *hinder, prevent; prevent 'x' in acc. from 'y' in the gen.*

λαλέω, λαλήσω, ἐλάλησα, λελάληκα, λελάλημαι, ἐλαλήθην *talk, chat, prattle, babble*

ὀρμάω, ὀρμήσω, ὥρμησα, ὥρμηκα, ὥρμημαι, ὠρμήθην *set in motion, urge on; (intrans. act. or mid.) go, rush; be eager, hasten* + inf.

φρονέω, φρονήσω, ἐφρόνησα, πεφρόνηκα, -----, ----- *think, be prudent*

## Nouns

κεφαλή, κεφαλῆς ἡ *head*

φιλίᾱ, φιλίᾱς ἡ *affectionate regard, friendship*

### Module 53 Reading Morphologically by James Patterson

#### The Infinitive

##### The Progressive Active Infinitive

Greek has two default infinitive markers used for the active: /εῖν and /αῖ. The progressive active infinitive uses the theme vowel ε and /εῖν, which regularly contracts to -εῖν:

θαυμάτ/τ/ε/εῖν > θαυμάζειν *to be amazed*

λέγ/σ/ε/εῖν > λέγειν *to say*

τέμ/ν/ε/εῖν > τέμνειν *to cut*

Bases that end in -α/ and -ο/ contract the first two vowels first. As a result, the distinctive ι of the suffix /εῖν is not present:

δηλό/ε/εῖν > δηλόεεν > δηλοῦεν > *to show*  
δηλοῦν

τιμά/ε/εῖν > τιμάεεν > τιμᾶεν > *to honor*  
τιμᾶν

##### The Asigmatic Aorist Active Infinitive

The asigmatic aorist active infinitive also uses theme vowel ε and infinitive marker /εῖν. The accent falls on the theme vowel, so after contraction the ending is -εῖν:

ἀπο/θαν/έ/εῖν > ἀποθανεῖν *to die*

λαβ/έ/εῖν > λαβεῖν *to take*

##### The Sigmatic Aorist Active Infinitive

The sigmatic aorist active infinitive uses the marker /αῖ. The last syllable of the stem takes the accent:

λέγ/σ/αι > λέξαι *to say*

θαυμάτ/σ/αι > θαυμάσαι *to be amazed*



## The Athematic Active Infinitive, Progressive and Aorist

Some bases are athematic in the progressive and/or aorist. For whatever reason, they combine the two infinitive markers /εν and /αι to create /εναι. To complicate matters, the progressive uses the zero-grade of /εν, giving us the infinitive marker /ναι. The appearance or absence of a progressive aspect marker will distinguish the two aspects. Furthermore, the athematic aorist infinitive often shows vowel contraction:

	Progressive Active	Aorist Active
δίδωμι	δι/δό/ναι > διδόναι	δο/έναι > δοῦναι
ἵημι	JI/Jέ/ναι > ιέναι	Je/έναι > εἶναι
τίθημι	θι/θέ/ναι > τίθεναι	θε/έναι > θεῖναι
εἰμί	ἔσ/ναι > ἔ_ναι > εἶναι	-----

## The Middle Infinitive

The middle infinitive marker, regardless of aspect, is /σθαί.

The progressive middle (and therefore also passive) infinitive is formed with the progressive stem + theme vowel ε + /σθαί:

λέγ/ε/σθαί > λέγεσθαί	<i>to call oneself, be called</i>
θαυμάτ/J/ε/σθαί > θαυμάζεσθαί	<i>to marvel at oneself</i>

The asigmatic aorist middle infinitive is formed with the base + theme vowel έ + /σθαί.

γεν/έ/σθαί > γενέσθαί	<i>to become</i>
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The sigmatic aorist middle is formed with the base + theme vowel α + /σθαί.

ποιή/σ/α/σθαί > ποιήσασθαί	<i>to make for oneself</i>
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## The Aorist Passive Infinitive

To form the aorist passive infinitive, to the base add the aorist passive marker /θη/ (or /η/) and the athematic infinitive marker /ναι:

ποιε/θή/ναι > ποιηθῆναι	<i>to have been made</i>
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### The Perfect Active Infinitive

The perfect active infinitive is the perfect stem (see Module 50 of Reading Morphologically) plus /έναι:

λε/λυ/κ/έν/αι > λελυκέναι      *to have freed*

### The Perfect Middle and Passive Infinitive

The perfect middle and passive infinitive is athematic and uses /σθαι:

λε/λύ/σθαι > λελύσθαι      *to have been freed*

## Module 54

# Narratology II: Focalization or Point of View and Text 1

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## Module 54 Summary

In this module you will learn the narratological principle of focalization.

### Focalization or Point of View

Focalization, the technical narratological term for point of view, is a selection or restriction of narrative information in relation to the bias, emotion, experience, knowledge, and perception of a narrator's representation.<sup>1</sup>

### Identifying Focalization or Point of View

The primary narrator is the primary focalizer of the main text. A secondary narrator is the secondary focalizer of the embedded narrative, and so on. Influence may occur in both directions.

### Texts

Remember that texts have one or more of these elements: (1) simple narrator-text, (2) character-text, and (3) complex narrator-text. In (1) the primary narrator tells the story. In (2) a secondary narrator involved in the story takes over narration from the primary narrator, and in (3) there is a combination of (1) and (2). Oftentimes, a sign of complex narrator-text is indirect questions or statements. Whose perspective dominates is critical to how we evaluate narratives. With narratives that include more than one type of text, there is a complexity of perspectives that comes from many directions. In this module,

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1 <https://www.lhn.uni-hamburg.de/node/18.html>

we examine instances of simple narrator-text and character-text. In the next module, we explore complex narrator-text. Consider these examples.

### Simple Narrator-Text and Character-Text

1. In the *Iliad*, the primary narrator-focalizer creates a simile to paint a picture of the Trojan advance on the Greeks.

#### **Homer *Iliad* 3.1-3, Primary Narrator-Focalizer, Simple Narrator-Text**

αὐτὰρ ἐπεὶ κόσμηθεν ἄμ' ἡγεμόνεσσιν ἕκαστοι,  
 Τρῶες μὲν κλαγγῇ τ' ἐνοπῇ τ' ἴσαν ὄρνιθες ὥς  
 ἦῤτε περ κλαγγῇ γεράνων πέλει οὐρανόθι πρό.

*But when they gathered with their leaders,  
 With a cry and clamor the Trojans advanced like birds.  
 As when a cry of cranes comes forth from heaven.*

The primary narratee is asked to imagine the scene and to contrast the loud Trojan advance against the silent march of the Greeks.

2. Later in Book 9, the primary narrator-focalizer has the secondary narrator-focalizer, Akhilleus, explain to the secondary narratees, Ajax, Odysseus, and Phoinix, why he will not accept the gifts Agamemnon offers in recompense for having stolen Briseis.

#### **Homer *Iliad* 9.406-409, Secondary Narrator-Focalizer, Character-Text**

“ληῖστοι μὲν γάρ τε βόες καὶ ἴφια μῆλα,  
 κτητοὶ δὲ τρίποδες τε καὶ ἵππων ξανθὰ κάρηνα,  
 ἀνδρὸς δὲ ψυχὴ πάλιν ἐλθεῖν οὔτε λείσθη  
 οὔθ' ἐλετή, ἐπεὶ ἄρ κεν ἀμείψεται ἔρκος ὁδόντων.”

*Loot and cows and fat sheep,  
 Tripods and tawny heads of horses are for the taking  
 But a man's life returns neither through plunder  
 Nor robbery once it crosses the boundary of his teeth.*

The secondary narratees disagree with him. Through this secondary narration, the primary narrator-focalizer reminds his primary narratee of Akhilleus' two fates and offers insight into his character while at the same time stressing the finality of death and the limitations of a life lived with the purpose of accruing wealth.

3. In the *Histories*, the primary narrator-focalizer explains how the Persian King Kambyzes came to invade Egypt and was helped by the Greek mercenary, Phanes.

### Herodotos, *Histories* 3. 4.1-2, Primary Narrator-Focalizer, Simple Narrator-Text

**III.4.1** συνήνεκε δὲ καὶ ἄλλο τι τοιόνδε πρῆγμα γενέσθαι ἐς τὴν ἐπιστράτευσιν ταύτην. ἦν τῶν ἐπικούρων τῶν Ἀμάσιος ἀνὴρ γένος μὲν Ἀλικαρνησσεύς, οὖνομα δὲ οἱ Φάνης, καὶ γνώμην ἱκανὸς καὶ τὰ πολεμικὰ ἄλκιμος. [2] οὗτος ὁ Φάνης, μεμφόμενός κού τι Ἀμάσι, ἐκδιδρήσκει πλοίῳ ἐξ Αἰγύπτου, βουλόμενος Καμβύσῃ ἐλθεῖν ἐς λόγους. οἷα δὲ ἐόντα αὐτὸν ἐν τοῖσι ἐπικούροισι λόγου οὐ μικροῦ, ἐπιστάμενόν τε τὰ περὶ Αἰγυπτῶν ἀτρεκέστατα, μεταδιώκει ὁ Ἄμασις, σπουδῇ ποιεύμενος ἐλεῖν. μεταδιώκει δέ, τῶν εὐνούχων τὸν πιστότατον ἀποστείλας τριήρεϊ κατ' αὐτόν, ὃς αἰρέει μιν ἐν Λυκίῃ. ἐλὼν δέ, οὐκ ἀνήγαγε ἐς Αἰγυπτὸν· σοφίῃ γάρ μιν περιῆλθε ὁ Φάνης.

*The following matter happened to occur during this campaign. Among the mercenaries of Amasis was a man from Halkarnessos. His name was Phanes, and he excelled at planning and was a brave warrior. Phanes blamed Amasis for some reason and fled Egypt by ship, desiring to talk with Kambyses. Because he was of no little value among the mercenaries and knew the affairs of Egypt well, Amasis pursued him, eager for his capture. Pursuit was made by his most trusted of eunuchs, whom he sent after him by trireme. He captured him in Lykia. He did not return his captive to Egypt. Instead Phanes escaped by trickery.*

The primary narrator-focalizer informs his primary narratee that Phanes told Kambyses about the secrets of Egypt and how best to cross the desert with his army.

4. Earlier in the *Histories*, the primary narrator-focalizer had the secondary narrator-focalizer Kroisos, captured king of Lydia, give the Persian king Kambyses some advice.

### Herodotos, *Histories* 3.36.1-2, Secondary Narrator-Focalizer, Character-Text

“ὦ βασιλεῦ, μὴ πάντα ἡλικίῃ καὶ θυμῷ ἐπίτραπε, ἀλλ' ἴσχε καὶ καταλάμβανε σεωυτόν· ἀγαθόν τοι πρόνοον εἶναι· σοφὸν δὲ ἡ προμηθίῃ. σὺ δὲ κτείνεις μὲν ἄνδρας, σεωυτοῦ πολίητας, ἐπ' οὐδεμιῇ αἰτίῃ ἀξιοχρέω ἐλὼν. κτείνεις δὲ παῖδας. [2] ἦν δὲ πολλὰ τοιαῦτα ποιῆς, ὅρα ὅπως μὴ σευ ἀποστήσονται Πέρσαι. ἐμοὶ δὲ πατήρ σὸς Κῦρος ἐνετέλλετο, πολλὰ κελεύων, σε νουθετέειν καὶ ὑποτίθεσθαι ὅ τι ἂν εὐρίσκω ἀγαθόν.”

*“King, don’t entrust all to age and anger but restrain and take hold of yourself. It is good for you to be thoughtful, and thoughtfulness is wise. But you kill men, your own citizens, seizing them for no worthy reason. And you kill children. If you do such things a lot, watch that the Persians don’t revolt from you. To me your father Kyros gave a charge, ordering me strongly to admonish you and to propose what I find to be good.”*

It is obvious to the primary narratee that Kroisos' attempt to rein in Kambyses' cruelty will fail. The failure comes but the primary narrator-focalizer takes his time relating the events of his downfall.

5. In the *Anabasis*, Xenophon, both a primary and secondary narrator-focalizer because he tells the story in the third-person on the primary level and participates in the action on the secondary level, describes the troops' actions that happen after listening to a speech he just gave as a secondary narrator-focalizer.

**Xenophon, *Anabasis* 3.3.1. Primary Narrator-Focalizer, Simple NarratorText**

τούτων λεχθέντων ἀνέστησαν καὶ ἀπελθόντες κατέκαιον τὰς ἀμάξας καὶ τὰς σκηνάς, τῶν δὲ περιττῶν ὅτου μὲν δέοιτό τις μετεδίδοσαν ἀλλήλοις, τὰ δὲ ἄλλα εἰς τὸ πῦρ ἐρρίπτουν.

*After the speeches were finished, they rose, departed, and burned their wagons and tents. They shared with each other extraneous items of need, then threw the rest into the fire.*

The secondary narratees, his men, heed his advice, burning items of excess.

6. Earlier, the primary narrator-focalizer, Xenophon, had a secondary narrator-focalizer, also Xenophon, urge his secondary narratees, the troops, to ready themselves to fight against the Persians.

**Xenophon, *Anabasis* 3.1.15-17, Secondary Narrator-Focalizer, Character-Text**

ἐγώ, ὧ ἄνδρες λοχαγοί, οὔτε καθεύδειν δύναμαι, ὥσπερ οἶμαι οὐδ' ὑμεῖς, οὔτε κατακεῖσθαι ἔτι, ὁρῶν ἐν οἷσις ἐσμέν. 3.1.16οἱ μὲν γὰρ πολέμιοι δηλονότι οὐ πρότερον πρὸς ἡμᾶς τὸν πόλεμον ἐξέφηναν πρὶν ἐνόμισαν καλῶς τὰ ἑαυτῶν παρασκευάσασθαι, ἡμῶν δ' οὐδεὶς οὐδὲν ἀντεπιμελεῖται ὅπως ὡς κάλλιστα ἀγωνιούμεθα. 3.1.17καὶ μὴν εἰ ὑφησόμεθα καὶ ἐπὶ βασιλεῖ γενησόμεθα, τί οἰόμεθα πείσεσθαι;

*Commanders, I am unable to sleep, as I think is the same for you, nor to lie still seeing the situation we are in. For it is clear that the enemy did not attack us, until they thought their preparations were in good order. And not a one of us is paying heed in response so that we will fight as best as we can. And if we surrender and come under the king's control, what do we think we will suffer?*

He successfully rallies the troops, and they prepare themselves for battle.

7. In *The Ass*, Loukios, a primary and secondary narrator-focalizer, tells the tale in the first person, offering his representation of what

happened when he journeyed to Hypata and met Hipparkhos and Palaistra.

**Lucian, *The Ass* 3, Primary Narrator-Focalizer, Simple Narrator-Text**

ταῦτα εἰπόντος τὸ παιδισκάριον ἡ Παλαίστρα ἄγει με καὶ δείκνυσί μοι κάλλιστον οἰκημάτιον.

*After he spoke the maid, Palaistra took me and showed me a most delightful little room.*

The primary narrator-focalizer creates tension, causing the primary narratee to wonder why the room is most delightful.

8. Later, the primary narrator-focalizer has a secondary narrator-focalizer, Abroia, warn him about the wife of his host, Hipparkhos.

**Lucian, *The Ass* 3 Secondary Narrator-Focalizer, Character-Text, 4**

“φυλάττου μοι,» ἔφη, «τὴν Ἰππάρχου γυναῖκα πάση μηχανῇ· μάγος γάρ ἐστι δεινὴ καὶ μάχλος καὶ πᾶσι τοῖς νέοις ἐπιβάλλει τὸν ὀφθαλμόν· καὶ εἰ μὴ τις ὑπαχούσῃ αὐτῇ, τοῦτον τῇ τέχνῃ ἀμύνεται, καὶ πολλοὺς μετεμόρφωσεν εἰς ζῶα, τοὺς δὲ τέλεον ἀπώλεσε· σὺ δὲ καὶ νέος εἶ, τέκνον, καὶ καλός, ὥστε εὐθὺς ἀρέσαι γυναικί, καὶ ξένος, πρᾶγμα εὐκαταφρόνητον.”

*“Please be wary,” she said, “of Hipparkhos’ wife. She is a sorceress, terrible and lustful. She casts her leering eye on every young lad. If one does not obey her, she crafts a spell of vengeance on him. Many she has turned into beasts; others she has killed. You, my child, are young and beautiful and thereby quite appealing to the woman. Plus you are a stranger, a thing to be despised.”*

The secondary narrator-focalizer offers advice to her secondary narratee, Loukios, warning him of the danger he is in. The primary narratee knows that the primary narrator-focalizer is glad to hear these words because he is interested in learning the black arts.

9. In *The Hemingses of Monticello: An American Family*, the primary narrator-focalizer tells the individual story of Sally Hemings and also the general story of slavery in America.

**Annette Gordon Reed, *The Hemingses of Monticello: An American Family*, Kindle location 6704, Primary Narrator-Focalizer, Simple Narrator-Text**

There can be no more graphic statement about slavery’s evil nature, and the hopelessness it could engender, than having the giver of a life end the life given. The mother “saves” the child at enormous cost to herself and is redeemed from the sin of killing by her own deep suffering. Hemings, described by her son as having been well treated by Jefferson, and by one contemporary commentator in the 1800s as “pampered,” is ineligible for

such self-immolating redemption. She did not lose her children in a show of resistance born of utter hopelessness. Instead, she wanted to be (and got to be) in the position to experience their childhoods and prepare them for their lives as adults in which she knew they would be free people.

The primary narrator-focalizer comments on Sally Hemings's relationship to Thomas Jefferson through the frame of her being a female, an individual, a mother, and a slave, while noting that the story of Hemings differs from the story of other enslaved mothers because Hemings expected her children fathered by Jefferson to live their lives as free citizens.

10. Earlier in the text, the primary narrator-focalizer considers what society is and is not able to prevent when it comes to the emotional and sexual lives of its citizens and slaves. She offers the thoughts of a secondary narrator-focalizer, Dr. Benjamin Rush, friend of Jefferson and signer of the Declaration of Independence, who worried about those at the top of the hierarchy mixing with those at the bottom, pronouncing it dangerous for upper class white males to live alone because these men were the most likely to have relations with lower-class women.

**Annette Gordon Reed, *The Hemingses of Monticello: An American Family*, Kindle location 6589, Secondary Narrator-Focalizer, Character-Text**

“While men live by themselves . . . they do not view washerwomen or oyster-wenches as washerwomen or oyster-wenches, but simply as women.”

Dr. Rush believes that sex is a basic and natural part of life. The primary narrator-focalizer uses his words to explain Jefferson's attraction to Sally Hemings. At the same time, she uses his words to critique Dr. Rush's racist view, and that of others like him, who believed that only legally established relationships were wholesome.

11. In *Dreamland: The True Tale of America's Opiate Epidemic*, the primary narrator-focalizer looks at the many factors that contributed to America's opiate epidemic. Here, he focuses his primary narratee's attention on the customer service that the Man and his Mexican drug dealers offered its clients.

**Sam Quinones, *Dreamland: The True tale of America's Opiate Epidemic* p. 167, Primary Narrator-Focalizer, Simple Narrator-Text**



Competition, as always, attuned the Xalisco crews to customer service. They even crossed the city to keep a customer and gave away free dope to any client hinting at quitting.

He goes on to explain why this same customer service kept the potency of heroin strong as its price dropped. The three—price, potency, and customer service—helped exacerbate the crisis.

12. Later, the primary narrator-focalizer, taking care not to oversimplify, has Kuykendall, a secondary narrator-focalizer, explain why the individual details of each death matter.

**Sam Quinones, *Dreamland: The True Tale of America's Opiate Epidemic* p. 169, Secondary Narrator-Focalizer, Character-Text**

“The key to the case are the bodies,” Kuykendall said. “They each tell a story. There’s a story behind who these people are, where they bought their drugs, and how they died. We need to tell that story.”

The primary narrator-focalizer uses the words of the secondary narrator-focalizer to explain why, if the details of each individual death are accounted for, it could become the basis of a federal conspiracy case.

13. In *Grace of Kings*, the primary narrator-focalizer hints that the white bird is not what it appears to be, creating tension.

**Ken Liu, *Grace of Kings* p. 16, Primary Narrator-Focalizer, Simple Narrator-Text (p. 16)**

A white bird hung still in the clear western sky and flapped its wings sporadically.

Perhaps it was a raptor that had left its nest on one of the soaring peaks of the Er-Mé Mountains a few miles away in search of prey. But this was not a good day for hunting—a raptor’s usual domain, this sun-parched section of the Porin Plains, had been taken over by people.

The primary narratee is asked to wonder what the white bird is and why it is hunting on such an inauspicious day.

14. Later, the primary narrator-focalizer has a secondary narrator-focalizer explain why her favorite plant is the dandelion in response to being asked a question by a secondary narratee.

**Ken Liu, *Grace of Kings* pp. 70-71, Secondary Narrator-Focalizer, Character-Text**

“They’re all dear to me, but I admire the dandelion the most. It is hardy and determined, adaptable and practical. The flower looks like a small chrysanthemum, but it’s much more resourceful and far less delicate. Poets may compose odes about the chrysanthemum, but the dandelion’s

leaves and flowers can fill your belly, its sap cure your warts, its roots calm your fevers. Dandelion tea makes you alert, while chewing its root can steady a nervous hand. The milk of the dandelion can even be used to make invisible ink that reveals itself when mixed with the juice of the stone's ear mushroom. It is a versatile and useful plant people can rely on. And it's playful and fun."

In answering him, she also communicates to the primary narratee why the series is called the Dandelion Dynasty.

15. In *Evicted: Poverty and Profit in the American City*, the primary narrator-focalizer emphasizes the importance that home has for all people on earth and in the United States, regardless of socio-economic status.

**Matthew Desmond, *Evicted: Poverty and Profit in the American City* p. 293, Primary Narrator-Focalizer, Simple Narrator-Text**

In languages spoken all over the world, the word for "home" encompasses not just shelter but warmth, safety, family—the womb. The ancient Egyptian hieroglyph for "home" was often used in place of "mother." The Chinese word *jiā* can mean both family and home. "Shelter" comes from two Old English words: *sciold* (shield) and *truma* (troop), together forming the image of a family gathering itself within a protective shell. The home remains the primary basis of life. It is where meals are shared, quiet habits are formed, dreams confessed, traditions created.

He contends that the millions of evictions that remove the poorest of citizens from their homes are a systemic practice of brutality that exacts a heavy toll on families, communities, and children.

16. In further support of this contention, the primary narrator-focalizer hands over narration to secondary narrator-focalizers, a group of psychiatrists, in a letter published in Psychiatric Services.

**Matthew Desmond, *Evicted: Poverty and Profit in the American City* p. 293, Secondary Narrator-Focalizer, Character-Text**

"Eviction must be considered a traumatic rejection," they wrote, "a denial of one's most basic human needs, and an exquisitely shameful experience."

They identify eviction as a "significant precursor of suicide." The primary narrator-focalizer exhorts his primary narratee to agree with his conclusion that the cost of housing is too high for millions of the poor and that evicting them is inhumane.

In all these examples, we see primary and secondary narrator-focalizers telling their particular stories in particular ways. Each offers a perspective that narratees, primary and secondary, can agree or disagree with. Each different perspective adds a thread of nuance and complexity to the whole.

## Module 54 Practice Translating

Translate the sentences below from Euripides' *Iphigeneia at Aulis* (Ἰφιγένεια ἐν Αὐλίδι) lines 407-459. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

### Ἀγαμέμνων

συνσωφρονεῖν σοι βούλομ', ἀλλ' οὐ συννοσεῖν.

### Μενέλαος

ἐς κοινὸν ἀλγεῖν τοῖς φίλοισι χρή φίλους.

### Ἀγαμέμνων

εὖ δρῶν, παρακάλει μ', ἀλλὰ μή, λυπῶν ἐμέ.

### Μενέλαος

οὐκ ἄρα δοκεῖ σοι τάδε πονεῖν σὺν Ἑλλάδι;

### Ἀγαμέμνων

Ἑλλὰς δὲ σὺν σοὶ κατὰ θεὸν νοσεῖ τινα.

### Μενέλαος

σκήπτρῳ νυν αὔχει, σὸν κασίγνητον προδούς.  
ἐγὼ δ' ἐπ' ἄλλας εἶμι μηχανάς τινας  
φίλους τ' ἐπ' ἄλλους —

### ἄγγελος Α

ὦ Πανελλήνων ἄναξ,  
Ἀγάμεμνον, ἦκω παῖδά σοι τὴν σὴν ἄγων,  
ἦν Ἰφιγένειαν ὠνόμαζες ἐν δόμοις.  
μήτηρ δ' ὁμαρτεῖ, σῆς Κλυταιμῆστρας δέμας,  
καὶ παῖς Ὀρέστης, ὥς τι τερφθείης ἰδὼν,  
χρόνον παλαιὸν δωμάτων ἔκδημος ὢν.  
ἀλλ' ὥς μακρὰν ἔτεινον, εὐρυτον παρὰ  
κρήνην ἀναψύχουσι θηλύπουν βάσιν,  
αὐταῖ τε πῶλοί τ'. ἐς δὲ λειμώνων χλόην

καθεῖμεν αὐτάς, ὥς βορᾶς **γενεαίατο\***.

ἐγὼ δέ, πρόδρομος σῆς παρασκευῆς χάριν,  
ἦκω: πέπυσται γὰρ στρατός — ταχεῖα γὰρ  
διῆξε φήμη — παῖδα σὴν ἀφιγμένην.  
πᾶς δ' ἐς θέαν ὄμιλος ἔρχεται δρόμῳ,  
σὴν παῖδ' ὅπως ἴδωσιν· οἱ δ' εὐδαίμονες  
ἐν πᾶσι κλεινοὶ καὶ περίβλεπτοι βροτοῖς.

λέγουσι δ' Ὑμέναιός τις ἢ τί πράσσεται;  
 ἢ πόθον ἔχων θυγατρὸς Ἀγαμέμνων ἄναξ  
 ἐκόμισε παῖδα; τῶν δ' ἂν ἤκουσας τάδε·  
 Ἀρτέμιδι προτελίζουσι τὴν νεάνίδα,  
 Αὐλίδος ἀνάσσει; τίς νιν ἄξεταί ποτε;  
 ἀλλ' εἶα. τάπῃ τοισίδ' ἐξάρχου κανᾶ,  
 στεφανοῦσθε κρᾶτα καὶ σύ, Μενέλεως ἄναξ,  
 ὕμέναιον εὐτρέπιζε καὶ κατὰ στέγας  
 λωτὸς βοάσθω καὶ ποδῶν ἔστω κτύπος;  
 φῶς γάρ τόδ' ἦκει, μακάριον τῇ παρθένῳ.

### Ἀγαμέμνων

ἐπήνεσ', ἀλλὰ στεῖχε δωμάτων ἔσω.  
 τὰ δ' ἄλλ' ἰούσης τῆς τύχης ἔσται καλῶς.  
 οἴμοι, τί φῶ δύστηνος; ἄρξωμαι πόθεν;  
 ἐς οἷ' ἀνάγκης ζεύγματ' ἐμπεπτώκαμεν.  
 ὑπῆλθε δαίμων, ὥστε τῶν σοφισμάτων  
 πολλῶ γενέσθαι τῶν ἐμῶν σοφώτερος.  
 ἡ δυσγένεια δ' ὥς ἔχει τι χρήσιμον.  
 καὶ γὰρ δακρῦσαι ῥαδίως αὐτοῖς ἔχει,  
 ἅπαντά τ' εἶπεῖν. τῷ δὲ γενναίῳ φύσιν  
 ἄνολβα ταῦτα· προστάτην δὲ τοῦ βίου  
 τὸν ὄγκον ἔχομεν τῷ τ' ὄχλῳ δουλεύομεν.  
 ἐγὼ γὰρ ἐκβαλεῖν μὲν αἰδοῦμαι δάκρυ.  
 τὸ μὴ δακρῦσαι δ' αὖθις αἰδοῦμαι τάλας,  
 ἐς τὰς μεγίστας συμφορὰς ἀφιγμένος.  
 εἶέν, τί φήσω πρὸς δάμαρτα τὴν ἐμήν;  
 πῶς δέξομαί νιν; ποῖον ὄμμα συμβαλῶ;  
 καὶ γάρ μ' ἀπώλεσ' ἐπὶ κακοῖς ἅ μοι πάρα,  
 ἐλθοῦσ' ἄκλητος. εἰκότως δ' ἅμ' ἔσπετο  
 θυγατρὶ νυμφεύσουσα καὶ τὰ φίλτατα  
 δώσουσ', ἵν' ἡμᾶς ὄντας εὐρήσει κακούς.

### Note

1. γευσαῖατο = γεύσαιντο

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

αἰδέομαι *be ashamed to do*

ἀλγέω *feel bodily pain, suffer*

\*κομίζω *take care of; take, carry, convey; carry away; bring; (mid.) acquire; (pass.) come or go back, return*

λυπέω *give pain to, pain, distress, grieve, vex, annoy*

**ἀναψύχω** *cool, revive by fresh air, refresh*

**\*αὔ, αὐθις (αὐτίς)** *again, in turn, hereafter, in the future*

**αὐχέω** *boast, plume oneself*

**βοάω** *shout*

**γεύω** *give a taste of, taste, eat + acc. or gen.*

**δακρύω** *weep*

**διαῖσσω** *rush*

**δουλεύω** *be a slave + dat.*

**\*δράω** *do, act*

**εἶα** *on! up! away!*

**εἶέν** *well, quite so, very good*

**ἐκβάλλω** *break open; throw out, divorce*

**ἐμπίπτω** *fall into*

**ἐξάρχω** *begin, take the lead in, initiate,*

**\*ἐπαινέω** *approve, praise*

**\*ἔπομαι (imp. εἰπόμην)** *follow, pursue + dat.*

**ἔσω** *to the interior + gen.*

**εὐτρεπίζω** *make ready, get ready*

**καθίημι** *send down, let fall*

**νυμφεύω** *lead the bride, give in marriage, betroth*

**οἶμοι** (interjection) *alas! oh dear!*

**ὁμαρτέω** *meet, act together, accompany*

**ὀνομάζω** *name*

**παρακαλέω** *call to, summon; encourage*

**πάρος** *beforetime, formerly, erst*

**πονέω** *work hard, do work, suffer, toil*

**προδίδωμι** *betray, give up, abandon*

**προτελίζω** *present as an offering preliminary to marriage*

**\*πυνθάνομαι** *inquire, learn from inquiry; hear or inquire concerning + gen.; find out 'y' in acc. from 'x' in gen.*

**συννοσέω** *be sick*

**συνσωφρονέω** *be a partner in temperance*

**στείχω** *go, come*

**στεφανόω** *wreathe, crown*

**συμβάλλω** *throw together; come together; collect, contract, contribute*

**τείνω** *stretch, aim at, direct towards; exert oneself, struggle, press on, hasten*

**τέρπω** *satisfy, delight, gladden, cheer*

**ὑπέρχομαι** *go or come under; creep up, sneak in*

**φῶ < φημί**

## Adjectives and Nouns and Pronouns

Ἀγαμέμνων, -ονος ὁ <i>Agamemnon</i>	μακράν supply ὁδόν
ἄκλητος, -ον <i>uncalled, unbidden</i>	Μενέλαος (-εως), -ου (-εω) ὁ <i>Menelaos</i>
ἄναξ, ἄνακτος ὁ <i>prince, lord, king</i>	μηχανή, -ῆς ἡ <i>device, machine, contrivance, means</i>
ἄνασσα, -ης ἡ <i>a queen, lady, mistress</i>	νεᾶνις, -ιδος ἡ <i>a young woman, girl, maiden</i>
ἄνολβος, -ον <i>unblessed, wretched, luckless</i>	νιν = αὐτόν, αὐτήν, or αὐτούς
Ἄρτεμις, -ιδος ἡ <i>Artemis</i>	ὄγκος, -ου ὁ <i>bulk, size, mass; weight, dignity, pride</i>
Αὔλις, -ιδος ἡ, ὁ (acc. Αὐλίδα, Αὔλιν) <i>Aulis, a town in Boeotia, on the Euripus</i>	*ὁδός, ὁδοῦ ἡ <i>road, way, journey, voyage</i>
βάσις, -ιος (-ηος, -εως) ἡ <i>a stepping, step; foot; base, pedestal</i>	ὄμιλος, -ου ὁ <i>any assembled crowd, a throng of people</i>
βορά, -ᾶς ἡ <i>food, meat</i>	ὄμμα, ὄμματος τό <i>eye</i>
βροτός, -οῦ ὁ, ἡ <i>a mortal</i>	Ὀρέστης, -ου ὁ <i>Orestes</i>
γενναῖος, -α, -ον <i>noble, fine</i>	ὄχλος, -ου ὁ <i>crowd, a throng, mob; burden; annoyance</i>
*δαίμων, δαίμονος ὁ, ἡ <i>spirit, god, demon</i>	*παλαιός, παλαιά, παλαιόν <i>old, ancient, aged</i>
δάκρυ, ----- τό <i>tear; gum, sap</i>	Πανέλληνες, -ων οἱ <i>all the Hellenes</i>
δάμαρ, δάμαρτος ἡ <i>wife, spouse</i>	παρασκευή, -ῆς ἡ <i>preparation, equipping; force</i>
δέμας, ----- τό <i>body, bodily frame</i>	παρθένος, -ου ἡ <i>a maid, maiden, virgin, girl</i>
*δόμος, δόμου ὁ <i>house</i>	περίβλεπτος, -ον <i>looked at from all sides, admired of all observers</i>
δρόμος, -ου ὁ <i>a course, running, race</i>	πόθος, -ου ὁ <i>a longing, yearning, fond desire + gen.</i>
δυσγένεια, -ᾶς ἡ <i>low birth</i>	*ποιός, ποιᾶ, ποῖον <i>of what kind, sort, or quality</i>
δύστηνος, -ον <i>wretched, unhappy, unfortunate, disastrous</i>	*πούς, ποδός ὁ <i>foot; κατά πόδας on the heels</i>

<b>δῶμα, -ατος τό</b> <i>house</i>	<b>πρόδρομος, -ον</b> <i>running forward with headlong speed</i>
<b>ἐκδημος, -ον</b> <i>away from home, abroad, gone on a journey</i>	<b>προστάτης, -ου ὁ</b> <i>one who stands before, a front-rank-man, leader, chief</i>
<b>*Ἑλλάς, Ἑλλάδος ἡ</b> <i>Greece, Hellas</i>	<b>πῶλος, -ου ὁ, ἡ</b> <i>a foal, young horse, colt, filly</i>
<b>εὐδαίμων, -ονος; εὐδαιμον, -ονος</b> <i>fortunate, wealthy, happy</i>	<b>*ῥάδιος, ῥαδιά, ῥάδιον</b> <i>easy</i>
<b>εὐρυτος, -ον</b> <i>full-flowing</i>	<b>σκῆπτρον, -ου τό</b> <i>a staff</i>
<b>εὐτρεπίζω</b> <i>make ready, get ready</i>	<b>σόφισμα, -ατος τό</b> <i>acquired skill, method; clever device, ingenious contrivance</i>
<b>ζεῦγμα, -ατος τό</b> <i>that which is used for joining, a band, bond</i>	<b>*σοφός, σοφή, σοφόν</b> <i>wise, skilled</i>
<b>θέα, -ας ἡ</b> <i>a seeing, looking at, view</i>	<b>στέγη, -ης ἡ</b> <i>a roof; a chamber</i>
<b>θηλύπους, -ποδος ὁ, ἡ</b> <i>of female foot</i>	<b>*στρατός, στρατοῦ ὁ</b> <i>army, host</i>
<b>Ἰφιγένεια, -ας ἡ</b> <i>Iphigeneia</i>	<b>*συμφορά, συμφορᾶς ἡ</b> <i>event; bringing together; fortune; misfortune</i>
<b>κάνεα = κανᾶ &lt; κάνεον</b>	<b>τάλας, τάλαινα, τάλαν</b> <i>wretched, unhappy</i>
<b>κάνεον, -ου τό</b> <i>basket of reed or cane, bread-basket; offering</i>	<b>τάπι = τὰ ἐπί</b>
<b>κασίγνητος, η, ον</b> <i>brotherly, sisterly; (n.) brother, sister</i>	<b>*τύχη, τύχης ἡ</b> <i>fortune, luck; fate, necessity</i>
<b>κλεινός, -ή, -όν</b> <i>famous, renowned, illustrious</i>	<b>Ὑμέναιος, ου ὁ</b> <i>Hymenaios, god of marriage</i>
<b>Κλυταιμῆστρα, -ᾶς ἡ</b> <i>Klytaimestra</i>	<b>ὕμέναιος, -ου ὁ</b> <i>hymenaios, the wedding or bridal song</i>
<b>κράς, κρᾶτός τό</b> <i>head</i>	<b>φάος (φῶς), φάεος (φωτός) τό</b> <i>light, daylight</i>
<b>κρήνη, -ης ἡ</b> <i>well, spring</i>	<b>φήμη, -ης ἡ</b> <i>a voice from heaven, a prophetic voice; report, rumor</i>
<b>κτύπος, -ου ὁ</b> <i>any loud noise, a crash</i>	<b>*χάρις, χάριτος ἡ</b> <i>charm, grace, favor; gratitude; χάριν εἰδέναι</i> <i>feel grateful; χάριν for the sake of + gen.</i>

λειμών, -ῶνος ὁ *any moist,  
grassy place, a meadow, mead,  
holm*

λωτός, -οῦ ὁ *the lotus; flute, pipe,  
tube*

μακάριος, -α, -ον *blessed, happy*

χλόη, -ης ἡ *the first shoot of  
plants*

χρήσιμος, -η, -ον *useful,  
profitable*

## Module 54 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

ἡ δυσγένεια δ' ὥς ἔχει τι χρήσιμον.  
καὶ γὰρ δακρῦσαι ῥαδίως αὐτοῖς ἔχει,  
ἅπαντά τ' εἰπεῖν. τῷ δὲ γενναίῳ φύσιν  
ἄνολβα ταῦτα. προστάτην δὲ τοῦ βίου  
τὸν ὄγκον ἔχομεν τῷ τ' ὀχλῷ δουλεύομεν.

Check your answers with those in the **Answer Key**.

## Module 54 Practice Identifying Clitics and Full Words

Translate this sentence so that you understand it well. Read the sentence out loud, trying your best not to translate into English. Pick out the clitics and the **full words**, and then check your answers with those in the **Answer Key**.

ἡ δυσγένεια δ' ὥς ἔχει τι χρήσιμον.  
καὶ γὰρ δακρῦσαι ῥαδίως αὐτοῖς ἔχει,  
ἅπαντά τ' εἰπεῖν. τῷ δὲ γενναίῳ φύσιν  
ἄνολβα ταῦτα. προστάτην δὲ τοῦ βίου  
τὸν ὄγκον ἔχομεν τῷ τ' ὀχλῷ δουλεύομεν.



## Module 54 Top 251–550 Vocabulary to be Memorized

### Adverb and Verbs

αὐτίκα *immediately*

θύω, θύσω, ἔθυσα, τέθυκα, τέθυμαι, ἐτύθην *sacrifice*

λύω (ῥ), λύσω, ἔλυσα, ἔλυκα, ἔλυμαι, ἐλύθην *loose, free, destroy; (mid.) ransom*

προσαγορεύω *address, speak to, say*

τρέφω, θρέψω, ἔθρεψα or ἔτραφον, τέτροφα or τέτραφα, τέθραμμαι, ἐτρέφην or ἐθρέφθην or ἐθράφθην *rear, nourish; thicken; cause to grow*

### Adjectives and Nouns

ἀδύνατος, ἀδύνατον *impossible, weak, unable*

βοῦς, βοός ἢ, ὁ *bull, ox, cow*

γράμμα, γράμματος τό *letter, written character; (pl.) documents*

δοῦλος, δούλου ὁ *slave*

ἡμέτερος, ἡμετέρᾳ, ἡμέτερον *our*

## Module 54 Reading Morphologically by James Patterson

### The Subjunctive

The subjunctive is a mood used for specific constructions like exhortations, general clauses, purpose clauses, fear clauses, and so on. It is timeless in that it is not marked for past or future time, and it uses primary personal markers. By the Classical Period, the formation of the subjunctive had simplified such that it was simply a lengthening of the theme vowel in the personal marker:

Active		Middle/Passive	
/ω	/ωμεν	/ωμαι	/ωμεθα
/ης	/ητε	/ησαι > /η	/ησθε
/η	/ωσι	/ηται	/ωνται

Remember that time and aspect are separate things. While the subjunctive is timeless in that it is not marked as past or present, it still has aspect: progressive, aorist, or perfect. Take the following hortatory statements:

εὐρ/ισκ/ωμεν > εὐρίσκωμεν	<i>let us search!</i>
εὐρ/ωμεν > εὔρωμεν	<i>let us discover!</i>

The first, **εὐρίσκωμεν**, is progressive and encourages us to go about looking for whatever it is we want to find. It is emphasizing the process of the activity. In contrast, the second statement, **εὔρωμεν**, is aorist and cares only about the act of discovery. I might use the progressive **εὐρίσκωμεν** for an easter egg hunt, where the fun is in the search. But if I need to find my keys, I'll use the aorist **εὔρωμεν**.

In Archaic Greek, including Homeric, the subjunctive was formed by upping the vowel grade of the theme vowel by one. So if the theme vowel was full grade **ο** or **ε** in the indicative, it became lengthened grade **ω** or **η** in the subjunctive, as above. But if the formation was athematic or used an alpha connecting vowel in the indicative, this meant that the vowel grade was zero, so the subjunctive used full grade **ο** or **ε**. Because the lengthened grade of the theme vowel is easy to spot, it is perhaps no wonder why the subjunctive was simplified so that all verbs showed lengthened grade:

τοῦτο ποιήσομεν	<i>let's do this! (Archaic subjunctive)</i>
τοῦτο ποιήσωμεν	<i>let's do this! (Classical subjunctive)</i>

## Module 55

# Narratology III: Focalization or Point of View and Text 2

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### Module 55 Summary

In this module we continue learning about the narratological principle of focalization and examine instances of complex narrator-text.

### Focalization or Point of View

Remember that focalization, the technical narratological term for point of view, is a selection or restriction of narrative information in relation to the bias, emotion, experience, knowledge, and perception of a narrator's representation.<sup>1</sup> The primary narrator is the primary focalizer of the main text. A secondary narrator is the secondary focalizer of the embedded narrative, and so on. Influence may occur in both directions.

### Texts

Recall that texts have one or more of these elements: (1) simple narrator-text, (2) character-text, and (3) complex narrator-text. In (1) the primary narrator tells the story. In (2) a secondary narrator involved in the story takes over narration from the primary narrator, and in (3) there is a combination of (1) and (2). Oftentimes a sign of complex narrator-text is indirect question or statement. As noted already, whose perspective dominates is critical to how we evaluate narratives. With narratives that include more than one type of text, there is a complexity of perspectives that comes from many directions. Consider these examples of complex narrator-text.

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1 <https://www.lhn.uni-hamburg.de/node/18.html>

## Complex Narrator-Text

1. In the *Iliad*, the primary narrator-focalizer has a secondary narrator-focalizer, a Dream, appear to Agamemnon in the guise of Nestor, promising him the false future that he was going to sack Troy on that day.

### Homer *Iliad* 2.35-40, Embedded Focalization: Primary Narrator-Focalizer Mixed with Secondary Narrator-Focalizer, Complex-Narrator Text

ὥς ἄρα φωνήσας ἀπεβήσετο, τὸν δὲ λίπ' αὐτοῦ  
τὰ φρονέοντ' ἀνὰ θυμὸν ἃ ῥ' οὐ τελέεσθαι ἔμελλον·  
φῆ γὰρ ὃ γ' αἰρήσειν Πριάμου πόλιν ἡματι κείνῳ  
νήπιος, οὐδὲ τὰ ἤδη ἃ ῥα Ζεὺς μήδετο ἔργα·  
θήσειν γὰρ ἔτ' ἔμελλεν ἐπ' ἄλγεά τε στοναχάς τε  
2.40 Τρωσὶ τε καὶ Δαναοῖσι διὰ κρατερὰς ὕσμινας.

*Having spoken he departed leaving him there  
Thinking in his heart about things they were not to accomplish.  
For he said that they would sack Priam's city that day.  
Fool, he did not know what plans Zeus had devised.  
For he was to set sufferings and lamentations  
Upon Trojans and Greeks in the fierce combat.*

The secondary narratee, Agamemnon, is asked to agree with the Dream and take the battlefield in hopes of victory that day. The primary narrator-focalizer calls Agamemnon a fool for not knowing of Zeus' plans.

2. Later, the primary narrator-focalizer colors his primary narration by offering a secondary perspective of the Trojans, who generally view Hektor as their sole hope for survival.

### Embedded Focalization: Primary Narrator-Focalizer Mixed with Secondary Narrator-Focalizer, Complex-Narrator Text, 6.399-403

ἥ οἱ ἔπειτ' ἦντησ', ἅμα δ' ἀμφίπολος κίεν αὐτῇ  
6.400 παῖδ' ἐπὶ κόλπῳ ἔχουσ' ἀταλάφρονα νήπιον αὐτῶς  
Ἑκτορίδην ἀγαπητὸν ἀλῖγκιον ἀστέρι καλῶ,  
τόν ῥ' Ἑκτωρ καλέεσκε Σκαμάνδριον, αὐτὰρ οἱ ἄλλοι  
Ἀστυάνακτ'· οἷος γὰρ ἐρύετο Ἴλιον Ἑκτωρ.

*Then she met him as did her maid  
carrying in her arms their child, a tender babe,  
Hektor's beloved son, like a fine star.  
Hektor called him Skamandrios but others  
Astyanax for Hektor alone defended Troy.*

The people call the child of Hektor and Andromakhe by the nickname, Astyanax (lord of the city), in honor of their view that Hektor is the

sole defender of Troy. The primary narratee does not agree with this assessment, knowing that it is not Hektor alone who defends Troy. With this exchange, he sets up for his primary narratee a prolepsis (foreshadowing) that predicts that Hektor's death marks the fall of Troy, which falls outside the story-time of the epic.

3. In the *Histories*, the primary narrator-focalizer considers how Kambyses came to act in ways contrary to Persian norms.

**Herodotos, *Histories* 3.38.3-4, Embedded Focalization: Primary Narrator-Focalizer Mixed with Secondary Narrator-Focalizer, Complex-Narrator Text**

III.38 [3] Δαρείος ἐπὶ τῆς ἐωυτοῦ ἀρχῆς, καλέσας Ἑλλήνων τοὺς παρεόντας, εἶρετο ἐπὶ κόσῳ ἂν χρήματι βουλοίαιτο τοὺς πατέρας ἀποθνήσκοντας κατασιτέεσθαι. οἱ δὲ ἐπ' οὐδενὶ ἔφασσαν ἔρδειν ἂν τοῦτο. [4] Δαρείος δὲ μετὰ ταῦτα, καλέσας Ἰνδῶν τοὺς καλεομένους Καλλατίας, οἱ τοὺς γονέας κατεσθίουσι, εἶρετο, παρεόντων τῶν Ἑλλήνων καὶ δι' ἑρμηνέος μανθανόντων τὰ λεγόμενα, ἐπὶ τίνι χρήματι δεξαίαιτ' ἂν τελευτῶντας τοὺς πατέρας κατακαίειν πυρί. οἱ δέ, ἀμβώσαντες μέγα, εὐφημέειν μιν ἐκέλευον. οὕτω μὲν νυν ταῦτα νενόμισται, καὶ ὀρθῶς μοι δοκεῖ Πίνδαρος ποιῆσαι, νόμον πάντων βασιλέα φήσας εἶναι.

*During his rule Dareios called together those Greeks who were at court and asked them for what amount of money they would be willing to eat their dead fathers. They replied that no amount of money would impel them to do so. Next Dareios called together the Kallatians of India, who actually do eat their parents, and asked them in the presence of the Greeks who understood what was said through an interpreter, at what price they would be willing to burn their dead fathers with fire. Shouting loudly, they bade him to mind his tongue. Such is the strength of custom. And I think Pindar said it best—custom is the king of everything.*

The primary narrator-focalizer uses this story to explain how much power tradition has and draws from it the conclusion that Kambyses' failure to follow his own Persian customs was a sign of his mental illness, whose root cause he is uncertain of. The secondary narrator-focalizers offer points of view congruent with the narrative of madness that the primary narrator-focalizer puts forth.

4. In the *Anabasis*, the primary narrator-focalizer offers his primary narratee an explanation for why the secondary focalizer Kyros decides to revolt against his brother King Artaxerxes.

**Xenophon, *Anabasis* 1.1.3-6, Embedded Focalization: Primary Narrator-Focalizer Mixed with Secondary Narrator-Focalizer, Complex-Narrator Text**

ἐπεὶ δὲ ἐτελεύτησε Δαρεῖος καὶ κατέστη εἰς τὴν βασιλείαν Ἀρταξέρξης, Τισσαφέρνης διαβάλλει τὸν Κῦρον πρὸς τὸν ἀδελφὸν ὡς ἐπιβουλευοί

αὐτῷ. ὁ δὲ πείθεται καὶ συλλαμβάνει Κύρον ὡς ἀποκτενῶν· ἡ δὲ μήτηρ ἐξαίτησαμένη αὐτὸν ἀποπέμπει πάλιν ἐπὶ τὴν ἀρχήν. 1.1.4ὸ δ' ὡς ἀπῆλθε κινδυνεύσας καὶ ἀτιμασθεὶς, βουλευέται ὅπως μήποτε ἔτι ἔσται ἐπὶ τῷ ἀδελφῷ, ἀλλά, ἣν δύνηται, βασιλεύσει ἀντ' ἐκείνου. Παρύσατις μὲν δὴ ἡ μήτηρ ὑπῆρχε τῷ Κύρῳ, φιλοῦσα αὐτὸν μᾶλλον ἢ τὸν βασιλεύοντα Ἀρταξέρξη. 1.1.5ὅστις δ' ἀφικνεῖτο τῶν παρὰ βασιλέως πρὸς αὐτὸν πάντας οὕτω διατιθεὶς ἀπεπέμπετο ὥστε αὐτῷ μᾶλλον φίλους εἶναι ἢ βασιλεῖ. καὶ τῶν παρ' ἐαυτῷ δὲ βαρβάρων ἐπεμελεῖτο ὡς πολεμεῖν τε ἱκανοὶ εἴησαν καὶ εὐνοϊκῶς ἔχοιεν αὐτῷ. 1.1.6τὴν δὲ Ἑλληνικὴν δύναμιν ἡθοροῖζεν ὡς μάλιστα ἐδύνατο ἐπικρυπτόμενος, ὅπως ὅτι ἀπαρασκευότατον λάβοι βασιλέα. ὧδε οὖν ἐποιεῖτο τὴν συλλογὴν.

*When Dareios died and Artaxerxes assumed the throne, Tissaphernes set Kyros against his brother by charging him with plotting against him. He was persuaded and arrested Kyros, intending to kill him. But his mother begged him to return him back to his province. As he departed in danger and dishonored, he made plans so that he would no longer remain under his brother's power but would, if he could, rule in his stead. Parysatis, their mother, was devoted to Kyros, loving him more than king Artaxerxes. All visitors arriving from the king to him he returned having treated them so that they were his friends more than the king's. And he took care of those in his province so that they were ready warriors and kindly disposed to him. He gathered his Greek force as secretly as he could so as to catch the king as unprepared as possible.*

By reading this mix of perspectives, the primary narratee is able to understand why Kyros was initially in conflict with his brother, King Artaxerxes, and how later it was possible for Kyros to gather men around him, willing to assist in his revolt.

5. In *The Ass*, the primary narrator-focalizer Loukios colors his tale by relating his travel companions' perspective on Hipparkhos.

**Lucian, *The Ass* 1, Embedded Focalization: Primary Narrator-Focalizer Mixed with Secondary Narrator-Focalizer, Complex-Narrator Text**

καὶ ἐγὼ ἡρόμην τοὺς Θετταλοὺς εἶπερ ἐπίστανται ἄνδρα οἰκοῦντα ἐς τὰ Ὑπάτα, Ἱππαρχον τοῦνομα. γράμματα δὲ αὐτῷ ἐκόμιζον οἰκοθεν, ὥστε οἰκῆσαι παρ' αὐτῷ. οἱ δὲ εἰδέναι τὸν Ἱππαρχον τοῦτον ἔλεγον καὶ ὅπῃ τῆς πόλεως οἰκεῖ καὶ ὅτι ἀργύριον ἱκανὸν ἔχει καὶ ὅτι μίαν θεράπαιναν τρέφει καὶ τὴν αὐτοῦ γαμετὴν μόνας· ἔστι γὰρ φιλαργυρώτατος δεινῶς.

*I asked them if they knew about a man living in Hypata. His name was Hipparkhos, and I carried for him a letter from home, requesting a stay at his house. They replied that they knew Hipparkhos; where in the city he lived; that he had sufficient silver; and that he kept only one slave and a wife, since money was his true love.*

The primary narrator-focalizer uses his secondary narrator-focalizers' assessment of Hipparkhos to characterize him as one

primarily concerned with money. At this early point in the story, the primary narratee can agree or suspend judgment, waiting for the narrative to unfold before coming to a final conclusion about Hipparkhos' stinginess.

6. In *The Hemingses of Monticello: An American Family*, the primary narrator-focalizer imagines how Sally Hemings carved a life she wanted for herself and would not regret.

**Annette Gordon Reed, *The Hemingses of Monticello: An American Family*, Kindle Location 5872, Embedded Focalization: Primary Narrator-Focalizer Mixed with Secondary Narrator-Focalizer, Complex-Narrator Text**

Distortion of human feelings is not the same thing as the total destruction of them. Sally Hemings, though enslaved, was a human being. Working backward to 1789 from either her death in 1835 or Jefferson's death in 1826, one can say that sixteen-year-old Hemings's instincts about how she might best shape her future in the context of her particular circumstances and needs were as sound as her older sister Mary's instincts about Thomas Bell, developing at the same time on another continent. Hemings could not have known this as she treated with Jefferson at the Hôtel de Langeac, but at the end of her life she would be able to say that she got the important things that she most wanted.

The primary narrator-focalizer imagines the thoughts of Sally Hemings, offering narrative from her perspective in concluding that Sally Hemings would have been satisfied with the life she chose to live.

7. In *Dreamland: The True Tale of America's Opiate Epidemic*, the primary narrator-focalizer embeds the rationale of the Man, a secondary narrator-focalizer, and his strategy for increasing his trade in heroin.

**Sam Quinones, *Dreamland: The True Tale of America's Opiate Epidemic* p. 166, Embedded Focalization: Primary Narrator-Focalizer Mixed with Secondary Narrator-Focalizer, Complex-Narrator Text**

At the urging of another addict he took a trip down to Virginia, through Roanoke, Richmond, and Newport News. It was another large market, but the federal government had too many installations there. Langley and a naval base made him nervous. He went through Chattanooga, Tennessee—a town with a lively underworld, but too small. Mexicans in cars would stand out. He drove down to Pensacola and Jacksonville, but left.

The primary narrator-focalizer shows how the secondary narrator-focalizer discovered a ready market for his heroin anywhere there was already a market for Oxycontin. Plying his heroin trade like a Domino's pizza delivery service, the Man and his Xalisco boys built their growing business by paying attention to customer service and offering quick delivery to their clients.

8. In *Evicted: Poverty and Profit in the American City*, the primary narrator-focalizer explains to his primary narratee the state of mind of the secondary narrator-focalizers, the renters of Milwaukee.

**Matthew Desmond, *Evicted: Poverty and Profit in the American City* p. 182, Embedded Focalization: Primary Narrator-Focalizer Mixed with Secondary Narrator-Focalizer, Complex-Narrator Text**

Most renters in Milwaukee thought highly of their landlord. Who had time to protest inequality when you were trying to get the rotten spot in your floorboard patched before your daughter put her foot through it again? Who cared what the landlord was making as long as he was willing to work with you until you got back on your feet? There was always something worse than the trailer park, always room to drop lower. Residents were reminded of this when the whole park was threatened with eviction, and they felt it again when men from Bieck Management began collecting rents.

The primary narrator-focalizer offers the sentiments of the renters themselves who have a high tolerance for inequality, accepting without resentment the million-dollar annual income of their landlord as long as he takes care of the basic tangible problems that he is supposed to address.

9. In *Grace of Kings*, the primary narrator-focalizer embeds the daydream of Kuni Garu, who imagines living a life devoted to luxury and indolence.

**Ken Liu, *Grace of Kings* 410, Embedded Focalization: Primary Narrator-Focalizer Mixed with Secondary Narrator-Focalizer, Complex-Narrator Text**

He would live like the emperor. He would eat out of golden bowls with jade spoons. He would smoke, in coral pipes, ethereal tobacco that had been cured and sifted a hundred times by specially trained monkeys who could climb the cliffs where the tobacco was grown, fed by dew. He would drink tea that consisted of the tenderest leaves, plucked by young children whose fingers were nimble enough to not break the buds prematurely and release their flavor.

Up to this point in the series the ethics of the primary narrator-focalizer have been consistent and well-established. The life of



wealth and ease Kuni Garu imagines is not one the primary narrator-focalizer values nor is it a likely one for Kuni Garu, given the way his character has been established, to pursue. Thus, the primary narratee can be fairly certain that Kuni Garu will not choose the path of indolence.

By mixing a variety of perspectives the primary narrator-focalizer creates a dialogue with his primary narratee asking her to fill in the spaces according to her knowledge, experience, and moral compass.

## Module 55 Practice Translating

Translate the sentences below from Euripides' *Iphigeneia at Aulis* (Ἰφιγένεια ἐν Αὐλίδι) lines 460-512. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

### Ἀγαμέμνων

τὴν δ' αὖ τάλαιναν παρθένον — τί παρθένον;

Ἄιδης νιν, ὡς ἔοικε, νυμφεύσει τάχα —

ὡς ᾠκτισ'. οἴμαι γάρ νιν ἱκετεύσειν τάδε:

ὦ πάτερ, ἀποκτενεῖς με; τοιούτους γάμους

γήμειας αὐτὸς χῶστις ἐστὶ σοι φίλος.

παρὼν δ' Ὀρέστης ἐγγὺς ἀναβοήσεται

οὐ συνετὰ συνετῶς. ἔτι γάρ ἐστι νήπιος.

αἰαῖ, τὸν Ἑλένης ὥς μ' ἀπώλεσεν γάμον

γήμας ὁ Πριάμου Πάρις, ὃς εἴργασται τάδε.

### Χορός

κάγῳ κατ' ᾠκτιρ', ὡς γυναιῖκα δεῖ ξένην

ὑπὲρ τυράννων συμφορᾶς καταστένειν.

### Μενέλαος

ἀδελφέ, δός μοι δεξιᾶς τῆς σῆς θιγεῖν.

### Ἀγαμέμνων

δίδωμι. σὸν γὰρ τὸ κράτος, ἄθλιος δ' ἐγώ.

### Μενέλαος

Πέλοπα κατόμνυμ', ὃς πατὴρ τοῦμοῦ πατρὸς

τοῦ σοῦ τ' ἐκλήθη, τὸν τεκόντα τ' Ἀτρέα,  
 ἧ μὴν ἐρεῖν σοι **τάπο καρδίας\*** σαφῶς  
 καὶ μὴ πῖτηδες μηδέν, ἀλλ' ὅσον φρονῶ.  
 ἐγώ, σ' ἀπ' ὅσων ἐκβαλόντ' ἰδὼν δάκρυ,  
 ὦκτιρα. καὐτὸς ἀνταφῆκά σοι πάλιν.  
 καὶ τῶν παλαιῶν ἐξαφίσταμαι λόγων.  
 οὐκ ἐς σέ δεινός, εἰμὶ δ' οὔπερ εἶ σὺ νῦν.  
 καί σοι παραινῶ μήτ' ἀποκτείνειν τέκνον  
 μήτ' ἀνθελέσθαι τοῦμόν. οὐ γὰρ ἔνδικον  
 σέ μὲν στενάζειν, τάμὰ δ' ἡδέως ἔχειν,  
 θνήσκειν τε τοὺς σοὺς, τοὺς δ' ἐμοὺς ὄρᾱν φάος.  
 τί βούλομαι γάρ; οὐ γάμους ἐξαιρέτους  
 ἄλλους λάβοιμ' ἄν, εἰ γάμων ἰμείρομαι;  
 ἀλλ' ἀπολέσας ἀδελφόν, **ὄν μ' ἦκιστα χρῆν\***,  
 Ἑλένην ἔλωμαι, τὸ κακὸν ἀντὶ τάγαθοῦ;  
 ἄφρων νέος τ' ἢ πρίν, τὰ πράγματ' ἐγγύθεν  
 σκοπῶν, ἐσεῖδον οἶον ἦν κτείνειν τέκνα.  
**ἄλλως τέ μ'\*** ἔλεος τῆς ταλαιπώρου κόρης  
 ἐσῆλθε, συγγένειαν ἐννοουμένῳ,  
 ἢ τῶν ἐμῶν ἕκατι θύεσθαι γάμων  
 μέλλει. τί δ' Ἑλένης παρθένῳ τῇ σῇ μέτα;  
 ἵτω στρατεία διαλυθεῖσ' ἐξ Αὐλίδος.  
 σὺ δ' ὄμμα παῦσαι δακρύοις τέγγων τὸ σόν,  
 ἀδελφέ, κάμει παρακαλῶν ἐς δάκρυα.  
 εἰ δέ τι κόρης σῆς θεσφάτων μέτεστι σοί,  
 μὴ μοι μετέστω. σοὶ νέμω τοῦμόν μέρος.  
 ἀλλ' ἐς μεταβολὰς ἦλθον ἀπὸ δεινῶν λόγων.  
 εἰκὸς πέπονθα. τὸν ὁμόθεν πεφυκότα  
 στέργων, μετέπεσον. ἀνδρὸς οὐ κακοῦ τροπαὶ  
 τοιαίδε, χρῆσθαι τοῖσι βελτίστοις ἀεὶ.

### Χορός

γενναῖ' ἔλεξας Ταντάλῳ τε τῷ Διὸς  
 πρέποντα. προγόνους οὐ καταισχύνεις σέθεν.

### Ἀγαμέμνων

αἰνῶ σε, Μενέλα', ὅτι παρὰ γνώμην ἐμὴν  
 ὑπέθηκας ὀρθῶς τοὺς λόγους σοῦ τ' ἀξίως.  
 ταραχὴ δ' ἀδελφῶν διὰ τ' ἔρωτα γίνγεται  
 πλεονεξίαν τε δωμάτων. ἀπέπτυσσα  
 τοιάνδε συγγένειαν **ἀλλήλοιν\*** πικράν.  
 ἀλλ' ἤκομεν γὰρ εἰς ἀναγκαίης τύχας,  
 θυγατρὸς αἵματηρὸν ἐκπρᾶξαι φόνον.

## Notes

1. τὰπὸ καρδίας = τὸ ἀπὸ καρδίας
2. ὄν μ' ἤκιστα χρῆν = ὄν μ' ἤκιστα χρῆν\* ἀπολέσαι
3. ἄλλως τέ μ' = ἄλλως τέ μοι
4. ἀλλήλοιν = a dative dual. Translate with πικράν.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

αἰᾶ (interjection) *ah!*

αἰνέω *tell of, speak of; praise, approve; promise, vow*

ἄλλως *otherwise; in vain (adverb)*

ἀναβοάω *shout aloud, utter a loud cry*

ἀνθαιρέομαι *choose 'x' in acc. instead of another*

ἀνθελέσθαι *see ἀνθαιρέομαι*

ἀνταφίημι *let go, let go in turn, let fall in turn*

\*ἀποκτείνω (aorist: ἀπεκτάνην) *kill*

ἀποπτύω *spit out*

γαμέω *marry*

διαλύω *loose one from another, part asunder, undo*

ἐγγύθεν *from nigh at hand, nearby*

\*ἐγγύς *near; next to, near + gen.*

θύω *sacrifice*

ἱκετεύω *beg, supplicate*

ἱμείρω *long for, yearn after, desire + gen.*

καταισχύνω *disgrace, dishonour, put to shame*

καταστένω *sigh over*

κατοικτεῖρω (κατοικτίρω) *have mercy, have compassion; feel compassion*

κατόμνυμι *confirm by oath; call to witness, swear by*

Μενέλαος (-εως), -ου (-εω) ὁ *Menelaos*

μεταπίπτω *fall differently, undergo a change*

μέτειμι *be among + dat.; have a share in or claim to 'x' in gen. for 'y' in dat.*

νέμω *distribute, allot, assign; pasture, graze; (middle) possess, administer*

νυμφεύω *lead the bride, give in marriage, betroth*

οἰκτίζω *pity, have pity upon*

<b>ἔκαστι</b> <i>by means of, by virtue of, by the aid of + gen.</i>	<b>οἰκτίρω (οἰκτεῖρω)</b> <i>pity</i>
<b>ἐσοράω</b> <i>look into, look upon, view, behold</i>	<b>ὁμόθεν</b> <i>from the same place</i>
<b>ἐκβάλλω</b> <i>break open; throw out, divorce</i>	<b>οὗπερ</b> <i>where</i>
<b>ἐκπράσσω</b> <i>do completely, bring about, achieve</i>	<b>παραινέω</b> <i>exhort, advise, advise 'x' in dat. + inf.</i>
<b>ἔλωμαι &lt; αἰρέω</b>	<b>παρακαλέω</b> <i>call to, summon; encourage</i>
<b>ἐννοέω</b> <i>have in one's thoughts, to think, consider, reflect</i>	<b>*παύω</b> <i>make to end, stop; (middle and passive) rest or cease from + gen.</i>
<b>ἐξαφίστημι</b> <i>remove; (middle) depart, withdraw; withdraw from + gen.</i>	<b>πρέπω</b> <i>be clearly seen, be conspicuous; πρέπει it is fitting + acc. or dat. of person + inf.</i>
<b>*ἔοικα</b> <i>be like, look like + dat.; be likely, seem probable</i>	<b>στενάζω</b> <i>sigh often, sigh deeply</i>
<b>ἐπιτηδές</b> (adverb) <i>advisedly; designedly, deceitfully</i>	<b>στέργω</b> <i>love</i>
<b>*ἐργάζομαι</b> <i>be busy, work at; make; perform; do 'x' in acc. to 'y' in acc.</i>	<b>τάχα</b> (adv.) <i>quickly; perhaps</i>
<b>εἶρεῖν</b> <i>see λέγω</i>	<b>τέγγω</b> <i>wet, moisten</i>
<b>ἐσῆλθε</b> <i>see ἔρχομαι</i>	<b>τίκτω</b> <i>bear, beget</i>
<b>ἦ</b> <i>indeed, truly</i>	<b>ὑποτίθημι</b> <i>place under, set before, offer, suggest</i>
<b>*ἡδέως</b> (adverb) <i>pleasantly, gladly</i>	<b>*φρονέω</b> <i>think, be prudent</i>
<b>θιγγάνω</b> (aorist: ἔθιγον) <i>touch, handle, take hold of + gen.</i>	<b>*φύω</b> (aorist: ἔφυσα, ἔφυν) <i>produce, make grow; beget; (intrans.) grow, be, be born; be prone to + inf.</i>

## Adjectives and Nouns and Pronouns

ἄθλιος, -ᾶ, -ον *pathetic, miserable, wretched*

Ἅιδης, Ἅιδου ὁ *Hades*

αἱματηρός, -ά, -όν *bloody, bloodstained, murderous*

ἀναγκαῖος, -ᾶ, -ον *necessary*

Ἀτρεΰς, -ῆος (-έως) ὁ *Atreus*

Αὐλῖς, -ίδος ἡ, ὁ (acc. Αὐλίδα, Αὐλιν) *Aulis, a town in Boeotia, on the Euripus*

ἄφρων, -ονος; -ον, -ονος *senseless, foolish; crazed, frantic*

\*Ἀχαιοίς, Ἀχαιά, Ἀχαιόν *Akhaian, one of the four major tribes of Greece (Aiolians, Dorians, Ionians)*

βέλτιστος, -η, -ον *best*

γάμος, -ου ὁ *wedding, wedding feast; marriage*

γενναῖος, -ᾶ, -ον *noble, fine*

\*γνώμη, γνώμης ἡ *judgment, thought, opinion, purpose*

δάκρυ, ----- τό *tear; gum, sap*

δεξιός, -ά, -όν *on the right; fortunate; dexterous, skillful, clever; (f.) right hand*

δῶμα, -ατος τό *a house*

\*εἰκός, εἰκότος τό (adj.) *likely, reasonable; (n.) likelihood, probability*

Ἑλένη, -ης ἡ *Helen*

ξένη, -ης ἡ *a female guest, a foreign woman*

ὄμμα, ὄμματος τό *eye*

Ὀρέστης, -ου ὁ *Orestes*

ὄσσε, -ων τώ (neuter) *the two eyes*

\*παλαιός, παλαιά, παλαιόν *old, ancient, aged*

παρθένος, -ου ἡ *a maid, maiden, virgin, girl*

Πάρις, -ιδος ὁ *Paris, son of Priam*

Πέλοψ, -οπος ὁ *Pelops*

πικρός, -ά, -όν *sharp, pungent; bitter, painful; spiteful, mean*

πλεονεξία, -ας ἡ *greediness, assumption, arrogance; excess*

Πρίαμος, -ου ὁ *Priam, king of Troy*

πρόγον-ος, -ον *early-born, first-born; (noun) forebear, ancestor*

\*σαφής, σαφές *clear, distinct*

σέθεν = σοῦ

στρατεία, -ᾶς ἡ *an expedition, campaign*

συγγένεια, -ᾶς ἡ *kinship*

\*συμφορά, συμφορᾶς ἡ *event; bringing together; fortune; misfortune*

ἔλεος, -ου ὁ <i>pity, mercy, compassion</i>	συνετός, -ή, -όν <i>intelligent, sagacious, wise</i>
ἐνδικος, -ον <i>according to right, right, just, legitimate</i>	τᾰλαίπωρος, -ον <i>suffering, distressed, miserable</i>
ἐξαίρετος, -ον <i>chosen, choice</i>	τάλας, τάλαινα, τάλαν <i>wretched, unhappy</i>
ἔρως, -ωτος ὁ <i>love</i>	τάμά = τὰ ἐμά
ἥκιστος, -η, -ον <i>worst, least</i>	Τάνταλος, -ου ὁ <i>Tantalos, son of Zeus and Plouto, father of Pelops, Niobe, and Broteas</i>
θέσφατος, -ον <i>spoken by god, decreed, ordained, appointed; (neuter pl.) divine decrees, oracles</i>	τάπό = τὸ ἀπό
καρδία, -ας ἡ <i>the heart</i>	ταραχή, -ῆς ἡ <i>trouble, disorder, confusion</i>
κόρη, -ης ἡ <i>maiden, girl</i>	*τέκνον, -ου τό <i>child</i>
κράτος, -εος (-ους) τό <i>strength, power</i>	*τύραννος, -ου ὁ <i>tyrant, absolute ruler</i>
μεταβολή, -ῆς ἡ <i>a change, changing</i>	*τύχη, τύχης ἡ <i>fortune, luck; fate, necessity</i>
νήπιος, -α, -ον <i>infant, childish</i>	φάος (φῶς), φάεος (φωτός) τό <i>light, daylight</i>
νιν = αὐτόν, αὐτήν, or αὐτούς	φόνος, -ου ὁ <i>murder, killing</i>

## Module 55 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to the **Case and Function Chart** in Appendix I.

αἰνῶ σε, Μενέλα', ὅτι παρὰ γνώμην ἐμήν  
 ὑπέθηκας ὀρθῶς τοὺς λόγους σοῦ τ' ἀξίως.  
 ταραχὴ δ' ἀδελφῶν διὰ τ' ἔρωτα γίνεταί  
 πλεονεξίαν τε δωμάτων. ἀπέπτυσσά  
 τοιάνδε συγγένειαν ἀλλήλοιν\* πικράν.

Check your answers with those in the **Answer Key**.

## Module 55 Practice Identifying Clitics and Full Words

Translate this sentence so that you understand it well. Read the sentence out loud, trying your best not to translate into English. Pick out the clitics and the **full words** and then check your answers with those in the **Answer Key**.

αἰνῶ σε, Μενέλα', ὅτι παρὰ γνώμην ἐμήν  
 ὑπέθηκας ὀρθῶς τοὺς λόγους σοῦ τ' ἀξίως.  
 ταραχὴ δ' ἀδελφῶν διὰ τ' ἔρωτα γίνεταί  
 πλεονεξίαν τε δωμάτων. ἀπέπτυσσά  
 τοιάνδε συγγένειαν ἀλλήλοιν\* πικράν.

## Module 55 Top 251–550 Vocabulary to be Memorized

### Adverb and Verbs

ἀλίσκομαι, ἀλώσομαι, ἐάλων (ἤλων), ἐάλωκα (ἤλωκα), -----, ----- *be taken, captured, seized*

ἐρωτάω (εἰρωτάω), ἐρωτήσω, ἠρώτησα, ἠρώτηκα, ἠρώτημαι, ἠρωτήθην *ask, question*

κατασκευάζω, κατασκευάσω, κατεσκεύασα, κατεσκεύακα, κατεσκεύασμαι, ----- *equip, furnish; construct*

κινέω, κινήσω, ἐκίνησα, κεκίνηκα, κεκίνημαι, ἐκινήθην *move; set in motion; urge on*

σχεδόν *about, almost; near, hard by; similar to + dat.*

### Adjectives and Nouns

ἄμεινων, ἄμεινον *better, stronger, braver, more capable*

βαρὺς, βαρεῖα, βαρύ *heavy, grievous, tiresome*

ἥλιος, ἡλίου ὁ *sun*

σύμμαχος, σύμμαχον *allied*

σωτηρία, σωτηρίας ἡ *safety, deliverance; saving*

## Module 55 Reading Morphologically by James Patterson

### The Optative Mood

The formation of the optative varies. As a general rule, it depends on whether the verb is thematic, in which case it uses the optative marker /οι/; athematic, in which case it uses the optative marker /ιη/ or simply /ι/; or alpha formation, in which case it standardly uses the optative marker /αι/. To the optative marker, athematic past time personal markers are added. However, the use of these personal markers does not mark the optative as a past time verb. Past time is a feature only of the indicative. Instead, the use of past time personal markers is due to a pre-historical classification of these markers as primary, or basic.

### The Progressive Optative

The progressive optative of thematic verbs, as well as of /νν/μι verbs, is formed by adding /οι/ to the progressive stem, followed by mostly expected athematic personal markers (/μι, /ς, /θ, /μεν, /τε, /εν in the active). The progressive middle/passive uses athematic personal markers otherwise associated with past time verbs (/μην, /σο, /το, /μεθα, /σθε, /ντο). Again, this does not make the optative past time. The time of the optative is determined by the context of the sentence. The use of what became past time personal markers is, rather, a purely grammatical feature of its formation.

#### Progressive Optative Active: Thematic Verbs

λεγ/θ/οι/μι > λέγοιμι	λεγ/θ/οι/μεν > λέγοιμεν
λεγ/θ/οι/ς > λέγοις	λεγ/θ/οι/τε > λέγοιτε
λεγ/θ/οι/θ > λέγοι	λεγ/θ/οι/εν > λέγοιεν

#### Progressive Optative Middle or Passive: Thematic Verbs

λεγ/θ/οι/μην > λεγοίμην	λεγ/θ/οι/μεθα > λεγοίμεθα
λεγ/θ/οι/σο > λέγοιο	λεγ/θ/οι/σθε > λέγοισθε
λεγ/θ/οι/το > λέγοιτο	λεγ/θ/οι/ντο > λέγοιντο



In the progressive optative of athematic verbs (namely, the optative of /**μι** verbs, except those in /**νν/μι**), /**ιη**/ is added to the progressive stem in the singular active and /**ι**/ to the progressive stem in the plural active, as well as in both numbers of the middle/passive. Mostly expected athematic personal markers are used (/ν, /ς, /θ, /μεν, /τε, /εν in the active; /μην, /σο, /το, /μεθα, /σθε, /ντο in the middle/passive):

**Progressive Optative Active: Athematic Verbs**

δι/δο/ιη/η > διδοίην	δι/δο/ι/μεν > διδοίμεν
δι/δο/ιη/ς > διδοίης	δι/δο/ι/τε > διδοῖτε
δι/δο/ιη/θ > διδοίη	δι/δο/ι/εν > διδοῖεν

In later Greek, /**ιη**/ appears also in the plural, and the more familiar athematic third-person marker /**σαν** may be used in place of /**εν**.

**Progressive Optative Middle or Passive: Athematic Verbs**

δι/δο/ι/μην > διδοίμην	δι/δο/ι/μεθα > διδοίμεθα
δι/δο/ι/σο > διδοῖο	δι/δο/ι/σθε > διδοῖσθε
δι/δο/ι/το > διδοῖτο	δι/δο/ι/ντο > διδοῖντο

## The Aorist Optative

While the optative is athematic throughout its formation (because personal markers are added directly to the optative marker without intervening connecting vowels), the verb's formation in the aorist indicative determines its formation in the aorist optative. Asigmatic verbs that are thematic in the indicative use the /**οι**/ optative marker in the active and middle (e.g. indicative ἐπίθομεν is optative **πίθοιμεν**). Asigmatic verbs that are athematic in the indicative use the /**ιη**/ optative marker in the active singular, and /**ι**/ in the active plural and throughout the middle (e.g. **δοίην** active, **δοίμην** middle). Thus, so far the aorist optative is formed the same way as the progressive optative—sans, of course, the use of progressive aspect markers.

In place of /**οι**/, the sigmatic aorist normally uses /**αι**/ in the active and middle. However, in the active an alternate marker /**ει**/ is common in the second-person singular, third-person singular, and third-person plural. To these are added personal markers typical of the alpha formation. Thus second singular /**ει/ας**, third singular /**ει/ε**, and third plural /**ει/αν**.

The aorist passive optative is formed the same way, with /**θη**/, regardless of whether the verb is sigmatic or asigmatic in the active and middle. The /**θη**/ passive marker

combines with the optative marker /ιη/ in the singular, producing **-θειη-**, and with /ι/ in the plural, producing **-θει-**. The **η** of the aorist passive marker shortens to **ε** before the **ι** of the optative marker. As in the progressive passive optative of athematic verbs, in later Greek /ιη/ may be used also in the plural, in which case /σαν/ is used instead of /εν/ as the third-person plural marker:

#### Sigmatic Aorist Active Optative

ποιε/σ/αι/μι > ποιήσαιμι

ποιε/σ/αι/ς > ποιήσαις or ποιήσεις

ποιε/σ/αι/θ > ποιήσαι or ποιήσεις

ποιε/σ/αι/μεν > ποιήσαιμεν

ποιε/σ/αι/τε > ποιήσαιτε

ποιε/σ/αι/εν > ποιήσαιεν or ποιήσαιαν

#### Sigmatic Aorist Middle Optative

ποιε/σ/αι/μην > ποιησάμην

ποιε/σ/αι/σο > ποιήσαιο

ποιε/σ/αι/το > ποιήσαιτο

ποιε/σ/αι/μεθα > ποιησάμεθα

ποιε/σ/αι/σθε > ποιήσαισθε

ποιε/σ/αι/ντο > ποιήσαιντο

#### Asigmatic Aorist Active Optative

πιθ/οι/μι > πίθοιμι

πιθ/οι/ς > πίθοις

πιθ/οι/θ > πίθοι

πιθ/οι/μεν > πίθοιμεν

πιθ/οι/τε > πίθοιτε

πιθ/οι/εν > πίθοιεν

#### Asigmatic Aorist Middle Optative

πιθ/οι/μην > πιθοίμην

πιθ/οι/σο > πίθοιο

πιθ/οι/το > πίθοιτο

πιθ/οι/μεθα > πιθοίμεθα

πιθ/οι/σθε > πίθοισθε

πιθ/οι/ντο > πίθοιντο

#### Aorist Passive Optative

ποιε/θη/ιη/ν > ποιηθείην

ποιε/θη/ιη/ς > ποιηθείης

ποιε/θη/ιη/θ > ποιηθείη

ποιε/θη/ιη/μεν > ποιηθείμεν

ποιε/θη/ιη/τε > ποιηθείτε

ποιε/θη/ιη/εν > ποιηθείεν

## The Perfect Optative

We may predict forms of the perfect optative (e.g. **λελοίποιμι**, **λελοιποίμην**), but it is more likely formed periphrastically (e.g. **λελοιπῶς εἶην**, **λελειμμένος εἶην**).

## The Future Optative

The future optative adds /οι/ to the future stem and uses the same athematic personal markers as the progressive optative. It is more common in later Greek.

## Module 56

# Narratology IV: Time 1

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## Module 56 Summary

In this module you will learn about time with a focus on analepsis (flashbacks), prolepsis (foreshadowing), frequency (events told repeatedly), and omnitemporality (truisms and general truths).

## Time in the Universe

In 1905 Albert Einstein proposed the theory of special relativity, a consequence of which is that time is relative—the faster one approaches the speed of light, the more slowly time elapses. Since then, his theory that time slows as speed increases has been proven empirically. A consequence of the relativity of time may be that the past, present, and future all exist simultaneously.<sup>1</sup> For our purposes, we are interested in how time and its relativity play central roles in stories.

## Time in Stories

Though relative, time is a fundamental category of human experience, enabling humans to locate and measure events and experiences. Like fungi, time's essence is dependent, relational, and transformative. Like beauty, how it is constructed and perceived differs from person to person. As a dimension of the narrated world, it describes the relationship between the past, present, and future.<sup>2</sup>

## Analepsis and Prolepsis

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1 For an explanation of this phenomenon, follow this link: <https://www.youtube.com/watch?v=vrqmMoI0wks>

2 <https://www.lhn.uni-hamburg.de/node/106.html>

When analepsis occurs, an event is told out of chronological order by way of a flashback or some other narrative device, indicating that the event has already transpired.

When prolepsis occurs, an event is told out of chronological order by way of foreshadowing or some other narrative device, indicating that it has yet to transpire.

## Analepsis

Analepsis offers greater understanding of events, often creating depth by filling in gaps of knowledge for the narratees.

1. In the *Iliad* the primary narrator-focalizer uses an analepsis to create meaning through contrast.

### Homer *Iliad* 22.153-156, Simple Narrator-Text

ἐνθα δ' ἐπ' αὐτάων πλυνοὶ εὐρέες ἐγγὺς ἔασι  
καλοὶ λαΐνιοι, ὅθι εἵματα σιγαλόεντα  
πλύνεσκον Τρώων ἄλοχοι καλαὶ τε θυγατρὲς  
τὸ πρὶν ἐπ' εἰρήνης πρὶν ἐλθεῖν υἱὰς Ἀχαιῶν.

*Here beside the springs are wide stone-beds,  
Beautiful, where there was a washing of the bright  
Clothes by the lovely Trojan wives and daughters  
In time past during the peace before the Greek sons came.*

The primary narrator-focalizer contrasts present wartime with past peacetime as he tells his narratee how Akhilleus chased Hektor around the walls of Troy. Narration on the primary and secondary levels values peace. The primary narrator-focalizer paints a picture in the mind of his narratee by setting the actions that used to happen against the bloodshed of the present.

2. In the *Odyssey*, the primary narrator-focalizer uses an analepsis as an affirmation of a present event.

### Homer, *Odyssey* 13.172-77, Character-Text

“ὦ πόποι, ἦ μάλα δὴ με παλαιάφατα θέσφαθ' ἰκάνει  
πατὴρ ἐμοῦ, ὃς ἔφασκε Ποσειδάων' ἀγάσασθαι  
ἡμῖν, οὐνεκα πομποὶ ἀπήμονές εἰμεν ἀπάντων.  
φῆ ποτὲ Φαιήκων ἀνδρῶν περικαλλέα, νῆα,  
ἐκ πομπῆς ἀνιοῦσαν, ἐν ἡεροειδέϊ πόντῳ  
ῥαϊσέμεναι, μέγα δ' ἤμιν ὄρος πόλει ἀμφικαλύψειν.

*“Alas, the very old prophecies from my father now  
Return to me. He said Poseidon was angry  
With us because we safely ferry everyone. He  
Said one day he would shatter a beautiful Phaiakian*

*Ship returning from giving escort on the dark sea,  
And hide our city with a huge mountain.”*

The secondary narrator-focalizer Alkinoos tells his narratees, the Phaiakians, of a prophecy that had been given to them earlier, right after they watch Poseidon destroy their ship as it returns from ferrying Odysseus home to Ithaka. Prophecy is thereby validated as a reliable indicator of future events.

3. In the *Histories*, the primary narrator-focalizer also uses analepsis to tell of a prophecy, but this back reference maintains its prospective quality.

### Herodotos, *Histories* 3.10, Simple Narrator-Text

Ἐν δὲ τῷ Πηλουσίῳ καλεομένῳ στόματι τοῦ Νείλου ἐστρατοπεδεύετο Ψαμμήνιτος, ὁ Ἀμάσιος παῖς, ὑπομένων Καμβύσεα. [2] Ἄμασιν γὰρ οὐ κατέλαβε ζῶντα Καμβύσης, ἐλάσας ἐπ’ Αἴγυπτον. ἀλλὰ βασιλεύσας ὁ Ἄμασις τέσσερα καὶ τεσσεράκοντα ἔτεα ἀπέθανε, ἐν τοῖσι οὐδέν οἱ μέγα ἀνάρσιον πρῆγμα συνηνείχθη. ἀποθανὼν δὲ καὶ ταριχευθεὶς, ἐτάφη ἐν τῇσι ταφῇσι [τῇσι] ἐν τῷ ἱρῷ, τὰς αὐτὸς οἰκοδομήσατο. [3] ἐπὶ Ψαμμήνιτου δὲ τοῦ Ἀμάσιος βασιλεύοντος Αἰγύπτου, φάσμα Αἰγυπτίοισι μέγιστον δὴ ἐγένετο· ὕσθησαν γὰρ Θῆβαι αἱ Αἰγύπτιαι, οὔτε πρότερον οὐδαμὰ ὕσθεῖσαι οὔτε ὕστερον τὸ μέχρι ἐμεῦ, ὡς λέγουσι αὐτοὶ Θηβαῖοι. οὐ γὰρ δὴ ὕεται τὰ ἄνω τῆς Αἰγύπτου τὸ παράπαν· ἀλλὰ καὶ τότε ὕσθησαν αἱ Θῆβαι ψακάδι.

*At Pelousion, a mouth of the Nile, was encamped Psammenitos, Amasis' son, awaiting Kambyzes. For having completed his march against Egypt, Kambyzes arrived to find Amasis no longer alive. After ruling for forty-four years, he died without suffering any great calamity. Upon his death and embalming, he was buried in the temple's grave which he himself had had built. While Psammenitos, son of Amasis, was king of Egypt, a most remarkable portent occurred among the Egyptians. For it rained in Egyptian Thebes, having never done so either before or later during my lifetime, as the Thebans report. For in the northern region of Egypt it never rains at all except that then a light rain watered Thebes.<sup>3</sup>*

The primary narrator-focalizer relates a portent that had occurred sometime prior to Kambyzes' arrival. With this analepsis, the primary narrator-focalizer foreshadows for the primary narratee a successful outcome for the Persians and a disastrous one for the Egyptians, thereby creating tension in the narratee.

4. In Ken Liu's *The Veiled Throne* the primary narrator-focalizer uses analepsis to tell the story of Goztan and what happened to her after the city-ships from Dara arrived.

3 In modern times it rains in Luxor (Egyptian Thebes) seldom and little.

**Ken Liu, *The Veiled Throne*, p. 67 Embedded Focalization: Primary Narrator-Focalizer Mixed with Secondary Narrator-Focalizer, Complex-Narrator Text**

Though she [Goztan] had not wanted to believe him, his prediction had turned out to be true. The baubles from the city-ships had become the most desired treasures on the scrublands, and the tribes fought over them. Even though silk was inferior to fur and hide as protection from the elements, a two-pace length of silk was sometimes enough to be bartered for five heads of long-haired cattle. It was as though the people had gone mad, coveting these Dara objects solely because they were rare.

Goztan remembers the pékyu's observation that in war, enemies become more like each other as she struggles with accepting the influence the people from Dara have had on her people. The analepsis offers Goztan a frame for understanding the present and for realizing that even further change will occur in the future.

Analepsis gives primary narrator-focalizers ample opportunities to create depth, nuance, and complexities, engaging their narratees with information essential to an understanding of the story as a whole.

## Prolepsis

Prolepses create suspense, asking the narratee to wonder how predicted events will transpire and if the predictions will prove true or false.

5. About midway through the epic, the primary narrator-focalizer uses a prolepsis to look to the end of the *Iliad*.

**Homer, *Iliad* 12.10-12, Simple Narrator-Text**

ὄφρα μὲν Ἑκτωρ ζῶδες ἦν καὶ μῆνι' Ἀχιλλεύς  
καὶ Πριάμοιο ἄνακτος ἀπόρθητος πόλις ἔπλεν,  
τόφρα δὲ καὶ μέγα τεῖχος Ἀχαιῶν ἔμπεδον ἦεν.

*As long as Hektor was alive and Akhilleus was angry  
And king Priam's city remained unsacked,  
Then too the great wall of the Greeks stood.*

The primary narrator-focalizer foreshadows Hektor's death, the end of Akhilleus' wrath, and the destruction of the wall of the Greeks. The foreshadowing creates tension in the primary narratee, knowing the major conflicts that are soon to transpire. The prolepsis also moves out of the scope of the epic's story-time, referring to the eventual sacking of Troy.

6. In the *Bakkhai*, the primary focalizer through the secondary narrator Dionysos uses a prolepsis to predict what will happen to Pentheus.

**Euripides, *Bakkhai* 504-508, Character-Text****Διόνυσος**

αὐδῶ με μὴ δεῖν σωφρονῶν οὐ σωφροσιν.

**Πενθεύς**

ἐγὼ δὲ δεῖν γε, κυριώτερος σέθεν.

**Διόνυσος**

οὐκ οἶσθ' ὅ τι ζῆς, οὐδ' ὅ δρᾷς, οὐδ' ὅστις εἶ.

**Πενθεύς**

Πενθεύς, Ἀγούης παῖς, πατὴρ δ' Ἐχίονος.

**Διόνυσος**

ἐνδυστυχῆσαι τοῦνομ' ἐπιτήδειος εἶ.

**Dionysos**

*With wisdom I say you are not wise to bind me.*

**Pentheus**

*And I—bind! For I am more powerful than you.*

**Dionysos**

*You do not know the life you lead, nor what you do, nor who you are.*

**Pentheus**

*Pentheus, child of Agave. Ekhionos is my father.*

**Dionysos**

*You are not to find fortune in that name.*

The secondary narrator-focalizer foreshadows Pentheus's humiliation and death. With the prolepsis the primary focalizer creates irony—Dionysos knows what Pentheus does not. The primary focalizer also creates tension in the primary narratee for what will soon happen and puns on the meaning of Pentheus' name, which means *to suffer*.

7. In *The Veiled Throne*, the primary narrator-focalizer gives the thoughts of Jia, stepmother and regent for Emperor Monadétu, Phyro Garu, son of Kuni Garu. Jia's old friend is Soto, who has promised to betray her if she does not carry through with her promise to transfer power to Emperor Monadétu.

**Ken Liu, *The Veiled Throne* p. 278, Character-Text**

*Ah, old friend, thought Jia, you still think it's possible to find a compromise between me and Phyro. But how do you compromise between the desire to sheathe a sword and the desire to cut down thousands with it? I hope I can hold on to your faith . . .*

Jia continues to hold on to power as regent, unwilling to give the reins to her stepson, who is eager to go to war against the Lyuku and avenge his father's death. Instead of ceding control, Jia harbors a secret plan, wishing to build a Dara of lasting peace where who is king or emperor does not matter. Jia is prepared to achieve her ends through nearly any means. The passage foreshadows conflict between her and Emperor Monadétu.

Prolepsis typically creates tension, suggesting to the primary narratee what the future may hold.

## Frequency

An event may be told once or more than once, being referred back to or retold from the same, similar, or different perspectives.

One good example of frequency is Kurosawa's film *Roshomon*. In it, Kurosawa examines multiple realities by having four characters—a bandit, a raped woman, a deceased samurai, and a woodcutter offer their version of the same event—a rape and death.

Another good example comes from Kurt Vonnegut's *Slaughterhouse-Five*. In the novel the refrain "so it goes" occurs some 106 times. The Tralfamadorians, who hold that all time is experienced simultaneously, utter the refrain "so it goes" after someone or thing dies. The primary narrator-focalizer marks death in the same way as them, as does the secondary narrator-focalizer Billy Pilgrim.

Frequency marks an event's importance to a work's overall meaning.

8. In the *Iliad*, we see how Akhilleus repeatedly feeds his anger against Agamemnon.

### Homer, *Iliad* 9.644-48, Character-Text

Αἶαν διογενὲς Τελαμώνιε κοίρανε λαῶν  
πάντ' ἅ τί μοι κατὰ θυμὸν εἰσαο μνησασθαι·  
ἀλλὰ μοι οἰδάνεται κραδίη χόλῳ ὁππότε κείνων  
μνήσομαι ὥς μ' ἄσφηλον ἐν Ἀργείοισιν ἔρεξεν  
Ἄτρεΐδης ὥς εἴ τιν' ἀτίμητον μετάναστην.

*Divine Aias, son of Telamon, leader of the people,  
You have clearly expressed all in accord with my own heart.  
And yet my heart bursts with anger when I recall those things,  
How in a meeting of Argives the son of Atreus  
Demeaned me as if I were an immigrant without worth.*

The secondary narrator-focalizer, Akhilleus, will not let go of his anger, recounting in his mind how Agamemnon disgraced him in front of the assembled troops as he responds to Ajax and his plea for help. His failure to let go results in hardship for others and ultimately for Akhilleus himself.



9. In the *Histories*, the primary narrator-focalizer shows how a character, when faced with death, comes to understand his past mistakes.

**Herodotos, *Histories* 3.65.2-5, Character-Text**

ἐγὼ γάρ, ὥν ἐν Αἰγύπτῳ, εἶδον ὄψιν ἐν τῷ ὕπνῳ, τὴν μηδαμὰ ὄφελον ἰδεῖν. ἐδόκεον δέ μοι ἄγγελον, ἐλθόντα ἐξ οἴκου, ἀγγέλλειν ὡς Σμέρδης, ἰζόμενος ἐς τὸν βασιλῆιον θρόνον, ψαύσειε τῇ κεφαλῇ τοῦ οὐρανοῦ. [3] δέισας δὲ μὴ ἀπαυρεθέω τὴν ἀρχὴν πρὸς τοῦ ἀδελφεοῦ, ἐποίησα ταχύτερα ἢ σοφώτερα· ἐν τῇ γὰρ ἀνθρωπίνῃ φύσει οὐκ ἐνῆν ἄρα τὸ μέλλον γίνεσθαι ἀποτρέπειν. ἐγὼ δὲ ὁ μάταιος Πρηξάσπεα ἀποπέμπω ἐς Σοῦσα ἀποκτενέοντα Σμέρδιν. ἐξεργασθέντος δὲ κακοῦ τοσούτου, ἀδεῶς διαιτώμην οὐδαμὰ ἐπιλεξάμενος μὴ κοτὲ τίς μοι, Σμέρδιος ὑπαραιρεμένου, ἄλλος ἐπανασταίῃ ἀνθρώπων. [4] παντὸς δὲ τοῦ μέλλοντος ἔσεσθαι ἀμαρτῶν, ἀδελφεοκτόνος τε—οὐδὲν δέον—γέγονα καὶ τῆς βασιλείης οὐδὲν ἥσσον ἐστέρημαι· Σμέρδης γὰρ δὴ ἦν ὁ Μάγος, τὸν μοι ὁ δαίμων προέφαινε ἐν τῇ ὄψι ἐπαναστήσεσθαι. [5] τὸ μὲν δὴ ἔργον ἐξέρχασταί μοι. καὶ Σμέρδιν τὸν Κύρου μηκέτι ὑμῖν ἐόντα λογίζεσθε·

*Persians, it is my fate to disclose to you what of all matters I've eagerly kept hidden. For when I was in Egypt, I saw a vision as I slept, which I ought never to have seen. I dreamed that a messenger from home announced that Smerdis sat on the king's throne, touching heaven with his head. In fear lest I have my reign taken away by my brother, I acted brashly but not wisely. For in human affairs it is not possible to avert what is to happen. Foolishly I sent Prexaspes to Sousa to kill Smerdis. Once this great evil had been carried out, I lived without fear, never reckoning that with Smerdis removed, some other would revolt. Mistaking all that was about to occur, I became my brother's murderer—though it was avoidable—and I still lost my kingdom. For Smerdis was the Magos, the one whose revolt the god revealed to me in the vision. The deed was mine. Know that Smerdis son of Kyros no longer lives among you.*

Kambyases, the secondary narrator-focalizer, tells his narratees, the assembled Persians, that his brother Smerdis is dead, killed on his orders, and that he misinterpreted the vision the gods sent him. The primary narrator-focalizer has the secondary narrator-focalizer Kambyases refer back to the dream, showing his primary narratee that Kambyases now realizes the truth, as death takes hold of him.

10. In the *Alkestis*, the primary focalizer has Admetos, a secondary narrator-focalizer, repeatedly beg his wife Alkestis not to betray him.

**Euripides, *Alkestis* 273-80, Character-Text**

**Ἄδμητος**

οἶμοι· τόδ' ἔπος λυπρὸν ἀκούειν  
καὶ παντὸς ἐμοὶ θανάτου μεῖζον.  
μὴ πρὸς <σε> θεῶν τλῆς με προδοῦναι,  
μὴ πρὸς παίδων οὓς ὀρφανεῖς,  
ἀλλ' ἄνα, τόλμα.

σοῦ γὰρ φθιμένης οὐκέτ' ἄν εἶην·  
 ἐν σοὶ δ' ἐσμέν καὶ ζῆν καὶ μή·  
 σὴν γὰρ φιλίαν σεβόμεσθα.

### **Admetos**

*Alas your words pain my ear,  
 Are worse than any death to me.  
 By gods, do not abandon me, dear,  
 By ours, those whom you leave now orphaned.  
 But up, arise.  
 Without you here I live no more.  
 In you there rests my life and death.  
 I honor you, my love.*

Through repetition, the primary focalizer emphasizes for his primary narratee the absurdity of Admetos' request, since he is the one who had to have someone else agree to die for him so that he could live and he asked her, as well as others who refused, to die in his stead.

11. In *The Veiled Throne*, the primary narrator-focalizer italicizes the text to indicate that these are the inner thoughts of Théra, who has arrived on the oasis of Sliyusa Ki, Ukyu-Gondé and is faced with a difficult choice.

### **Ken Liu, *The Veiled Throne* p. 235, Character-Text**

*What fools we are to read every gesture and motion, every bite and sip like logograms carved on a page, when the very raw sensations themselves are miraculous. What fools we are to hesitate over the meaning of every step when it is a wonder just to walk, to breathe, to be free and alive. A life in submission to Volyu would be like Thoryo's time in the dark hold, devoid of color, of understanding, of interesting choices. It's no life at all. It is revolting. There is a time for reading, but there is also a time for simple doing.*

The primary narrator-focalizer has Théra repeat to herself a principle of her father's—when faced with a difficult choice, he had promised himself to opt for the more interesting one. Like it did for him, this principle comes to mind as she wavers over what to do. Though she has not made the same promise to herself and though she differs from her father, in this situation Théra decides to take the more interesting path by challenging her would-be uncle-in-law, Volyu Aragoz: she disobeys his command to submit to him and refuses to quaff an entire bowl of kyoffir. Her challenge to his authority succeeds. Taking the more interesting path is one the primary narrator-focalizer hearkens back to as Kuni Garu's children, Théra and Phyro, learn and grow. This path was one of the guiding principles by which Kuni Garu built his life, and it proves influential in his children's lives.

Why a narrator chooses to refer repeatedly back to the same event may be straightforward or ambiguous. In the latter case, each narratee decides for herself what meaning the repetition holds.

## Omnitemporality

An event is given the temporal status of repeating conditionally or unconditionally.

Truisms, for example, are omnitemporal—e.g., a bird in hand is worth two in the bush; a tide taken at its flood leads to good fortune; you can lead a horse to water, but you can't make him drink; you can't teach an old dog new tricks; when it rains it pours.

General truths are too, offering information that applies in all instances: when it strikes noon, the bell tolls; when you pull the brake, the bike slows; when the alarm goes off, everyone evacuates; when the whistle blows, play begins.

Omnitemporal events offer wisdom and norms narratees can rely on, even though these norms may be broken at any time.

12. In the *Odyssey*, the Phaiakians, though they give passage home to everyone who comes to the island, do not like strangers.

### Homer *Odyssey* 7.30-33, Character-Text

ἀλλ' ἴθι σιγῇ τοῖον, ἐγὼ δ' ὁδὸν ἡγεμονεύσω,  
μηδέ τιν' ἀνθρώπων προτιόσσεο μηδ' ἐρέεινε.  
οὐ γὰρ ξείνους οἶδε μάλ' ἀνθρώπους ἀνέχονται,  
οὐδ' ἀγαπαζόμενοι φιλέουσ' ὅς κ' ἄλλοθεν ἔλθῃ.

*But go there in silence and I will show you the way.*

*Don't look at anyone or make inquiries.*

*For they in no way tolerate strangers.*

*But entertain without welcome who arrives from elsewhere.*

The secondary narrator-focalizer, Athene, disguised as a Phaiakian girl, warns her secondary narratee, Odysseus, of the xenophobic danger he is in from the Phaiakians. Though he is in danger, it is clear that he will be given transport home, even if the Phaiakians despise him like they do the rest of strangers.

13. In the *Histories*, the primary narrator-focalizer tells of a rift between Periandros and Lykophron that was caused when Periandros killed his wife and Lykophron's mother.

### Herodotos, *Histories* 3.53.1, Character-Text

φιλοτιμίη κτῆμα σκαιόν. μὴ τῷ κακῷ τὸ κακὸν ἰῶ.

*Love of honor is an awkward item to possess. Don't cure evil with evil.*

The secondary narrator-focalizer, Periandros' daughter, tries to persuade her brother, Lykophron, to reconcile with their father by offering him cultural wisdom. He rejects her persuasive attempt, refusing to make amends with his father.

14. In the *History*, the primary narrator-focalizer defines his methodology in determining the truth of the past.

**Thoukydides, *History* 1.20.1, Simple Narrator-Text**

οἱ γὰρ ἄνθρωποι τὰς ἀκοὰς τῶν προγεγενημένων, καὶ ἣν ἐπιχώρια σφίσιν ἤ, ὁμοίως ἀβασανίστως παρ' ἀλλήλων δέχονται.

*What is said about the past even if it concerns their own country, people generally accept uncritically from one another.*

The primary narrator-focalizer sets up his own critical approach to the past, by contrasting it against the typically uncritical one of his contemporaries.

15. In *Wall of Storms*, the primary narrator-focalizer suggests what duty children have to their parents.

**Ken Liu, *Wall of Storms* p. 168-69, Character-Text**

*You're my daughter but you do not belong to me. The only duty any child owes to her parent is to live a life that is true to her nature.*

The secondary narrator-focalizer Aki encourages her daughter Mimi to leave home and find her path in life, bolstering her plea by offering her insight into what children owe their parents.

The wisdom from the truisms as well as the norms present in the general truths help create the text's culture. Narratees recreate this culture by engaging actively with the narrators.

## Module 56 Practice Translating

Translate the sentences below from Euripides' *Iphigeneia at Aulis* (Ἰφιγένεια ἐν Αὐλίδι) lines 513-542 and 598-632. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

**Μενέλαος**

πῶς; τίς δ' ἀναγκάσει σε τήν γε σὴν κτανεῖν;

**Ἀγαμέμνων**

ἅπας Ἀχαιῶν σύλλογος στρατεύματος.

**Μενέλαος**

οὐκ, ἦν νιν εἰς Ἄργος γ' ἀποστείλης πάλιν.

**Ἀγαμέμνων**

λάθοιμι τοῦτ' ἄν. ἀλλ' ἐκεῖν' οὐ λήσομεν.

**Μενέλαος**

τὸ ποῖον; οὗτοι χρή λίαν ταρβεῖν ὄχλον.

**Ἀγαμέμνων**

Κάλχας ἐρεῖ μαντεύματ' Ἀργείων στρατῶ.

**Μενέλαος**

οὐκ, ἦν θάνη γε πρόσθε. τοῦτο δ' εὐμαρές.

**Ἀγαμέμνων**

τὸ μαντικὸν πᾶν σπέρμα φιλότιμον κακόν.

**Μενέλαος**

†κούδέν γ' ἄχρηστον, οὐδὲ χρήσιμον παρόν.†

**Ἀγαμέμνων**

ἐκεῖνο δ' οὐ δέδοικας ὃ ἔμ' ἐσέρχεται;

**Μενέλαος**

ὄν μὴ σὺ φράζεις, πῶς ὑπολάβοιμ' ἄν λόγον;

**Ἀγαμέμνων**

τὸ Σισύφειον σπέρμα πάντ' οἶδεν τάδε.

**Μενέλαος**

οὐκ ἔστ' Ὀδυσσεὺς ὅτι σὲ κάμῃ πημανεῖ;

**Ἀγαμέμνων**

ποικίλος αἰεὶ πέφυκε τοῦ τ' ὄχλου μέτα.

**Μενέλαος**

φιλοτιμία μὲν ἐνέχεται, δεινῷ κακῷ.

**Ἀγαμέμνων**

οὐκ οὖν δοκεῖς νιν στάντ' ἐν Ἀργείοις μέσοις  
λέξειν ἃ Κάλχας θέσφατ' ἐξηγήσατο,  
κᾶμ' ὥς ὑπέστην θῦμα, κᾶτ' ἐψευδόμην,  
Ἀρτέμιδι θύσειν; οὐ ξυναρπάσας στρατόν,  
σὲ κᾶμ' ἀποκτείναντας Ἀργεῖους κόρην  
σφάζαι κελεύσει; κᾶν πρὸς Ἄργος ἐκφύγω,  
ἐλθόντες αὐτοῖς τείχεσιν Κυκλωπίοις

συναρπάσουσι καὶ κατασκάψουσι γῆν;  
 τοιαῦτα τάμᾳ πῆματ'. ὦ τάλας ἐγώ,  
 ὡς ἠπόρημαι πρὸς θεῶν τὰ νῦν τάδε.  
 ἔν μοι φύλαξον, Μενέλεως, ἀνὰ στρατὸν  
 ἐλθῶν, ὅπως ἂν μὴ Κλυταιμῆστρα τάδε  
 μάθῃ, πρὶν Ἀἰδῆ παῖδ' ἐμὴν προσθῶ λαβῶν,  
 ὡς ἐπ' ἐλαχίστοις δακρύοις πρᾶσσω κακῶς.  
 ὑμεῖς τε σιγῇν, ὦ ξέναι, φυλάσσετε.

### Χορός

στῶμεν, Χαλκίδος ἔκγονα θρέμματα,  
 τὴν βασιλείαν δεξώμεθ' ὄχων  
 ἄπο μὴ σφαλερῶς ἐπὶ γαῖαν,  
 ἀγανῶς δὲ χεροῖν μαλακῇ ῥώμῃ,  
 μὴ ταρβήσῃ † νεωστί μοι μολὼν  
 κλεινὸν τέκνον Ἀγαμέμνωνος.  
 μηδὲ θόρυβον † μηδ' ἔκπληξιν  
 ταῖς Ἀργείαις  
 ξεῖναι ξεῖναις παρέχωμεν.

### Κλυταιμῆστρα

ὄρνιθα μὲν τόνδ' αἴσιον ποιούμεθα,  
 τὸ σὸν τε χρηστὸν καὶ λόγων εὐφημίαν.  
 ἐλπίδα δ' ἔχω τιν' ὡς ἐπ' ἐσθλοῖσιν γάμοις  
 πάρειμι νυμφαγωγός, ἀλλ' ὀχημάτων  
 ἔξω πορεύεθ' ἅς φέρω φερνὰς κόρη,  
 καὶ πέμπετ' ἐς μέλαθρον εὐλαβούμενοι.  
 σὺ δ', ὦ τέκνον μοι, λεῖπε πωλικούς ὄχους,  
 ἄβρὸν τιθεῖσα κῶλον ἀσθενές θ' ἅμα.  
 ὑμεῖς δέ, νεάνιδές, νιν ἀγκάλαις ἔπι  
 δέξασθε καὶ πορεύσατ' ἐξ ὀχημάτων.  
 κάμοι χερὸς τις ἐνδότηω στηρίγματα,  
 θάκους ἀπῆνης ὡς ἂν ἐκλίπω καλῶς.  
 αἱ δ' ἐς τὸ πρόσθεν στήτε πωλικῶν ζυγῶν.  
 φοβερὸν γὰρ ἀπαράμυθον ὄμμα πωλικόν.  
 καὶ παῖδα τόνδε, τὸν Ἀγαμέμνωνος γόνον,  
 λάζυσθ', Ὀρέστην, ἔτι γὰρ ἐστὶ νήπιος.  
 τέκνον, καθεύδεις πωλικῶ δαμείς ὄχῳ;  
 ἔγειρ' ἀδελφῆς ἐφ' ὑμέναιον εὐτυχῶς.  
 ἀνδρὸς γὰρ ἀγαθοῦ κῆδος αὐτὸς ἐσθλὸς ὢν  
 λήψῃ, κόρης Νηρηΐδος ἰσόθεον γένος.  
 ἐξῆς κάθησο δεῦρό μου ποδός, τέκνον,  
 πρὸς μητέρ', Ἰφιγένεια, μακαρίαν δέ με  
 ξέναισι ταῖσδε πλησία σταθεῖσα δός.  
 καὶ — δεῦρο δὴ — πατέρα πρόσσειπε σὸν φίλον.

### Ἰφιγένεια

ὦ μῆτερ, ὑποδραμοῦσά σ', ὀργισθῆς δὲ μή,  
 πρὸς στέρνα πατρὸς στέρνα τάμᾳ περιβαλῶ.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

**\*ἀναγκάζω** *force, compel, constrain*

**\*ἀποκτείνω** (aorist: ἀπεκτάνην) *kill, slay*

**ἀπορέω** *be without means or resources; be at a loss, be in doubt; lack + gen.*

**\*ἀποστέλλω** *send off*

**βλώσκω, μολέομαι, ἔμολον** *come, go*

**δαμάζω** *overpower, tame, conquer, subdue*

**δαμείς** see **δαμάζω**

**\*δείδω** *fear, be afraid, dread; fear to + inf.*

**\*δέχομαι** *take, accept, receive; welcome; meet, encounter; undertake + inf.*

**ἐγείρω** *awaken, wake up, rouse*

**\*εἴτα** *then, next, accordingly, therefore*

**ἐκλείπω** *leave out, omit, pass over*

**ἐκφεύγω** *flee out or away, escape*

**ἐνέχω** *hold or keep fast within; be liable or subject to*

**ἐξηγέομαι** *be leader of; dictate, interpret, explain*

**ἐξῆς** *one after another, in order, in a row; next to + gen.*

**ἐσέρχομαι** *enter, come to*

**\*κτείνω** *kill, slay*

**λάζυσθ' = λάξεσθε < λάζομαι** *take, seize, grasp*

**\*λανθάνω** *escape notice + 'x' in acc. + participle; do (the action of the participle) + λανθάνω secretly, without being seen*

**\*λείπω** *leave, quit*

**λίαν** *very, exceedingly*

**μολόν** see **βλώσκω**

**νεωστί** *lately, just now*

**ὀργίζω** *make angry*

**οὔτοι** *indeed not*

**περιβάλλω** *throw round*

**πημαίνω** *bring into misery, plunge into ruin, undo*

**πορεύω** *make to go, convey; (middle) go, walk, march*

**προσεῖπον** (aorist) *address, speak to*

**πρόσθεν** *before, in front of, formerly + gen.*

**προστίθημι** *add, apply, close; (middle) join, take as an ally*

**συναρπάζω** *seize and carry clean away, carry away; destroy all traces of*

**σφάζω** *slay, slaughter*

εὐλαβέομαι <i>beware, take care, take precautions</i>	ταρβέω <i>be frightened; fear, dread</i>
εὐτυχῶς <i>with good fortune</i>	ὑποδραμοῦσα < ὑποτρέχω
*θύω <i>sacrifice</i>	*ὑπολαμβάνω <i>take up; understand; interpret; assume; reply, retort</i>
καθεύδω <i>sleep</i>	ὑποτρέχω ( <b>aorist</b> -έδραμον) <i>run, run under</i>
κάθημαι <i>be seated</i>	ὑφίστημι <i>place under; promise</i>
κάμ' = καὶ ἐμέ	*φράζω <i>tell, show; advise; (mid. and pass.) suppose, believe</i>
κάμοι = καὶ ἐμοί	*φυλάσσω <i>guard, keep watch; preserve, keep, maintain, watchfully await</i>
κῆτ' = καὶ εἴτα	*φύω ( <b>aorist</b> : ἔφυν) <i>produce, make grow; beget; (intrans.) grow, be, be born; be prone to + inf.</i>
κατασκάπτω <i>dig down, destroy utterly, raze to the ground, overthrow</i>	ψεύδω <i>cheat by lies, beguile</i>

## Adjectives and Nouns and Pronouns

ἄβρός, -ά, -όν (-ός, -όν) <i>graceful, delicate, pretty</i>	μαλᾶκός, -ή, -όν <i>soft</i>
Ἀγαμέμνων, -ονος ὁ <i>Agamemnon</i>	μάντευμα, -ατος τό <i>an oracle</i>
ἀγανός, -ή, -όν <i>mild, gentle, kindly</i>	μαντικός, -ή, -όν <i>prophetic, oracular</i>
ἀγκάλη, -ης ἡ <i>the bent arm</i>	μέλαθρον, -ου τό <i>roof beam, roof, house</i>
ἀδελφή, ἥς ἡ <i>sister</i>	Μενέλαος (-εως), -ου (-εω) ὁ <i>Menelaos</i>
Ἄιδης, Ἄιδου ὁ <i>Hades</i>	νεᾷνις, -ιδος ἡ <i>a young woman, girl, maiden</i>
αἶσιος, -ον (-ος, -α, -ον) <i>boding well, auspicious</i>	νήπιος, -α, -ον <i>infant, childish</i>



ἀπαράμυθος, -ον <i>inexorable, restive</i>	Νηρηΐς, -ιδος ἡ <i>daughter of Nereus, sea-nymph</i>
ἀπήνη, -ης ἡ <i>a four-wheeled wagon</i>	νιν = αὐτόν, αὐτήν, or αὐτούς
*Ἀργεῖος, -ᾱ, -ον <i>Argive, from Argos; Greek</i>	νυμφαγωγός, -όν <i>leader of the bride</i>
Ἄργος, -εος (-ους) τό <i>Argos, the name of several Greek cities</i>	ξένος (ξεῖνος), -η, -ον <i>foreign, strange; (n.) guest-friend, host, stranger</i>
Ἄρτεμις, -ιδος ἡ <i>Artemis</i>	Ὀδυσσεύς, -ῆος (-έως) ὁ <i>Odysseus, son of Laertes, grandson of Sisyphos</i>
ἀσθενής, ἐς <i>without strength, weak; feeble, sickly</i>	Ὀρέστης, -ου ὁ <i>Orestes</i>
*Ἀχαιοίς, Ἀχαιά, Ἀχαιόν <i>Akhaian, one of the four major tribes of Greece (Aiolians, Dorians, Ionians)</i>	ὄρνις, ὄρنيθος ὁ <i>bird; omen</i>
ἄχρηστος, -ον <i>useless, unprofitable, unserviceable</i>	ὄχημα, -ατος τό <i>anything that bears or supports; carriage, chariot; ship</i>
βασίλεια, -ᾱς ἡ <i>a queen, princess</i>	ὄχλος, -ου ὁ <i>crowd, a throng, mob; burden; annoyance</i>
γαῖα, γαίᾱς ἡ <i>land, earth</i>	ὄχος, -ον ὁ <i>a carriage, shelter</i>
γάμος, -ου ὁ <i>wedding, wedding feast; marriage</i>	πῆμα, -ατος τό <i>suffering, misery, calamity, woe, bane</i>
γόνος, -ου ὁ <i>that which is begotten, offspring, a child</i>	πλησίος, -α, -ον <i>nearby, near, close to + gen.</i>
δάκρυ, ----- τό <i>tear; gum, sap</i>	ποικίλος [ῖ], -η, -ον <i>many-colored, spotted; wily</i>
δεῦρο <i>here, over here</i>	πωλικός, -ή, -όν <i>of foals, fillies</i>
ἐκγονος, -ον <i>born of, sprung from</i>	ρῶμη, -ης ἡ <i>strength, might</i>
ἐκπληξις, -ιος (-ηος, -εως) ἡ <i>consternation, terror, mental disturbance, passion</i>	σιγή, -ῆς ἡ <i>silence</i>
ἐλάχιστος, -η, -ον <i>the smallest, least</i>	Σισύφειος, -ον <i>of or pertaining to Sisyphos</i>

*ἐλπίς, ἐλπίδος ἡ <i>hope, expectation</i>	σπέρμα, -ατος τό <i>seed, offspring</i>
ἐσθλός, -ή, -όν <i>noble, fine, good</i>	στέρνον, -ου τό <i>the breast, chest</i>
εὐμαρής, -ές <i>easy, convenient, without trouble</i>	στήριγμα, -ατος τό <i>a support</i>
εὐφημία, -ας ἡ <i>the use of words of good omen, auspiciousness; religious silence</i>	στράτευμα, -ατος τό <i>army</i>
ζυγόν, -οῦ τό <i>yoke, pair</i>	*στρατός, -οῦ ὁ <i>army</i>
θᾶκος, -ου ὁ <i>a seat, chair</i>	σύλλογος, -ου ὁ <i>an assembly</i>
θέσφατος, -ον <i>spoken by god, decreed, ordained, appointed; (neuter pl.) divine decrees, oracles</i>	σφαλερός, -ά, -όν <i>likely to make one stumble or trip, slippery, perilous</i>
θόρυβος, -ου ὁ <i>noise, din, hustle and bustle</i>	τάλας, τάλαινα, τάλαν <i>wretched, unhappy</i>
θρέμμα, -ατος τό <i>a nursling, creature</i>	*τέκνον, τέκνου τό <i>child</i>
θῦμα, -ατος τό <i>sacrifice</i>	ὑμέναιος, -ου ὁ <i>wedding or bridal song; wedding</i>
Ἰφιγένεια, -ᾱς ἡ <i>Iphigeneia</i>	φερνή, -ῆς ἡ <i>dowry</i>
ισόθεος, -ον <i>equal to the gods, godlike</i>	φιλοτιμία, -ας ἡ <i>love of honor or distinction, ambition</i>
Κάλχας, -αντος ὁ <i>Kalkhas</i>	φιλότιμος, -ον <i>loving honor, covetous of honour, ambitious, emulous</i>
κῆδος, -εος (-ους) τό <i>care, concern; marriage connection</i>	φοβερός, -ά, -όν <i>fearful</i>
Κλυταιμήστρᾱ, -ᾱς ἡ <i>Klytaimestra</i>	Χαλκίς, -ίδος ἡ <i>Khalkis</i>
κόρη, -ης ἡ <i>maiden, girl</i>	χεροῖν <i>dative dual from χεῖρ, χειρός ἡ</i>
Κυκλώπιος, -α, -ον <i>of or pertaining to a Kyklops</i>	χρήσιμος, -η, -ον <i>useful, profitable</i>
κῶλον, -ου τό <i>a limb, leg, arm</i>	χρηστός, -ή, -όν <i>useful, serviceable; good, honest, worthy</i>
μακάριος, -ᾱ, -ον <i>blessed, happy</i>	

## Module 56 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

τέκνον, καθεύδεις πωλικῶ δαμείς ὄχω;  
 ἔγειρ' ἀδελφῆς ἐφ' ὑμέναιον εὐτυχῶς.  
 ἀνδρὸς γὰρ ἀγαθοῦ κῆδος αὐτὸς ἐσθλὸς ὦν  
 λήψῃ, κόρης Νηρηίδος ισόθεον γένος.

Check your answers with those in the **Answer Key**.

## Module 56 Practice Identifying Clitics and Full Words

Translate this sentence so that you understand it well. Read the sentence out loud, trying your best not to translate into English. Pick out the clitics and the **full words**, and then check your answers with those in the **Answer Key**.

τέκνον, καθεύδεις πωλικῶ δαμείς ὄχω;  
 ἔγειρ' ἀδελφῆς ἐφ' ὑμέναιον εὐτυχῶς.  
 ἀνδρὸς γὰρ ἀγαθοῦ κῆδος αὐτὸς ἐσθλὸς ὦν  
 λήψῃ, κόρης Νηρηίδος ισόθεον γένος.

## Module 56 Top 251–550 Vocabulary to be Memorized

### Adverbs and Preposition and Verbs

αἰτέω, αἰτήσω, ἤτησα, ἤτηκα, ἤτημαι, ἤτήθην *ask, demand, request; ask for + gen.; ask 'x' in acc. for 'y' in acc., αἰτεῖ αὐτὴν χρήματα he asks her for money*

ἀμύνω, ἀμυνέω, ἤμυνα, -----, -----, ----- *ward off, keep off, defend; assist, help + dat.*

ἄνευ *without, away from, from afar + gen.*

ἐγγύς *near; next to, near + gen.*

ὅθεν *whence*

## Adjectives and Nouns

πέντε *five*

ὕμετερος, ὑμετέρᾱ, ὑμέτερον *your*

χείρων, χεῖρον *worse, inferior, lowlier, meaner*

πεδῖον, πεδίου τό *plain*

τάλαντον, ταλάντου τό *balance, weighing scale; unit of weight (talent), a sum of money (gold or silver)*

## Module 56 Reading Morphologically by James Patterson

### The Imperative Mood

The imperative may be progressive, aorist (more commonly), or perfect (rarely). It only appears in the second person and third person. The hortatory subjunctive is used for first-person exhortations, and the subjunctive is often used for a negative second-person command. You may also express a command with ὅπως and the future indicative.

In every case, the second-person plural imperative is equivalent in form to the corresponding second-person plural indicative, but without a past time marker if it is aorist. While there are patterns in the personal markers used in the imperative, there are some irregularities in the second-person singular active that should be learned in the context of specific formations (notably /ε for thematic formations, /ον for the sigmatic aorist, and /θι for the athematic aorist).

The general pattern for thematic formations is as follows. The second-person active markers are /ε in the singular and /ετε in the plural. The second-person middle/passive markers are /εσο in the singular and /εσθε in the plural. The third-person active markers are /ετω in the singular and /οντων in the plural. Lastly, the third-person middle/passive markers are /εσθω in the singular and /εσθων in the plural:

#### Progressive Active

Second person	τεμ/ν/ε > τέμνε	τεμ/ν/ετε > τέμνετε
Third person	τεμ/ν/ετω > τεμνέτω	τεμ/ν/οντων > τεμνόντων

**Progressive Middle or Passive**

Second person	τεμ/ν/εσο > τέμνου	τεμ/ν/εσθε > τέμνεσθε
Third person	τεμ/ν/εσθω > τεμνέστω	τεμ/ν/εσθων > τεμνέσθων

Remember that the asigmatic aorist is also a thematic formation:

**Asigmatic Aorist Active**

Second person	βαλ/ε > βάλε	βαλ/ετε > βάλετε
Third person	βαλ/ετω > βαλέτω	βαλ/οντων > βαλόντων

**Asigmatic Aorist Middle**

Second person	βαλ/εσο > βάλου	βαλ/εσθε > βάλεσθε
Third person	βαλ/εσθω > βαλέσθω	βαλ/εσθων > βαλέσθων

Except for the second-person singular, the sigmatic aorist imperative forms normally. It uses /ov in the second-person singular active and /αι in the second-person singular middle:

**Sigmatic Aorist Active**

Second person	ἄκου/σ/ον > ἄκουσον	ἄκου/σ/ατε > ἀκούσατε
Third person	ἄκου/σ/ατω > ἀκουσάτω	ἄκου/σ/αντων > ἀκουσάντων

**Sigmatic Aorist Middle**

Second person	ἄκου/σ/αι > ἄκουσαι	ἄκου/σ/ασθε > ἀκούσασθε
Third person	ἄκου/σ/ασθω > ἀκουσάσθω	ἄκου/σ/ασθων > ἀκουσάσθων

The athematic aorist uses /ς in the second-person singular active. Otherwise, it is as you would expect:

**Athematic Aorist**

Second person	θε/ς > θές	θε/τε > θέτε
Third person	θε/τω > θέτω	θε/ντων > θέντων

The aorist passive uses /τι in the second-person singular which, when combined with /θη/, appears as -θητι. Recall that the η of the passive marker shortens to ε before ντ. Thus, in the third-person plural passive /θη/ντων produces -θεντων:

#### Aorist Passive

Second person	ἀκου/θη/τι >	ἀκου/θη/τε >
	ἀκούθητι	ἀκούθητε
Third person	ἀκου/θη/τω >	ἀκου/θη/ντων >
	ἀκουθήτω	ἀκουθέντων

The perfect imperative is rare but not impossible (λέλυσο is found at Aristophanes, *Thesmophoriazousai* 1208, for example). However, a periphrastic formation (e.g. λελυκώς ἴσθι) is preferred.

## Module 57

# Narratology V: Time 2

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## Module 57 Summary

In this module you will learn more about time with a focus on story-time.

## Story-Time

Narrator-focalizers orchestrate a story's beat, focusing much story-time on some events and little on others. Actual time, tied to the twenty-four-hour clock that many of us live by, differs from story-time, the number of words a narrator-focalizer devotes to a character, event, or topic. When a narrator-focalizer devotes more story-time to something, the narratee may assume that she does so because she places greater importance on these items. This conclusion is sometimes true and sometimes not, requiring judgment to decide between the two. In the below examples, we examine instances where the conclusion is true and where it needs qualification and can be misleading.

Consider an extreme example of the need for qualification from Mike White's *The White Lotus*. In the final episode of Season Two, two main characters Ethan and Daphne, each married to someone else, go for a walk alone after Ethan has learned from his wife Harper that she and Cameron, Daphne's husband, had just shared a few physically intimate moments with each other. When, later, Ethan and Daphne go for a walk of their own, it may be that they too share a few intimate moments. The primary focalizer (Mike White) does not depict what occurred, leaving what really happened ambiguous. If Ethan and Daphne shared a physically intimate moment or two, an argument may be made that Ethan's indiscretion with Daphne provided him with the impetus he needed to reconnect physically with his wife Harper, which up to this point he had been reluctant to do. And so we see here how an unnarrated event, given zero story-time, plays a pivotal role in how we understand the two sets of couples and their stories.

## Story-Time, Homer, *Iliad*

Homer's *Iliad* recounts a series of specific events that occurred during the Trojan War, fought between the Trojans and the Greeks. The war is fought for ten years, though most combatants on both sides would rather not have continued killing each other, and ends with the storming of Troy and the recapture of Helen. It started after Paris, appointed by Zeus, judged the beauty contest between Aphrodite, Athena, and Hera, and awarded the golden apple to Aphrodite, because she promised him the bribe of Helen, the most beautiful woman in the world, if he chose her. After giving Aphrodite the golden apple, Paris sailed to Greece and took Helen, who was married to Menelaos and had had at least one child with him. Then Menelaos and his brother Agamemnon assemble an army of kings and subjects to try to take Helen back from Paris and the Trojans, initiating the Trojan War.

The story of the *Iliad* tells the tale of the epic's hero, Akhilleus. It starts in the tenth year of the Trojan War and ends before the war is over, right after Akhilleus kills Hektor and the Trojans bury and pay their respects to him, their fiercest warrior. The story-time of the narrated events lasts from fifty-one to fifty-five days—the exact number is uncertain—and focuses on Akhilleus' anger and the destruction it causes, ending with Akhilleus' return of Hektor's corpse to his father, King Priam, and a truce of eleven days, allotted for the mourning and burial of Hektor.<sup>1</sup> Of these fifty or so days, a large number are unnarrated—the plague lasts nine days, Zeus is away for twelve days, Akhilleus desecrates Hektor's corpse for nine days, and there is an eleven-day truce for Hektor's funeral.<sup>2</sup> In all, forty-one days have little or no narrative. Rather, the focus of the narrative is on approximately ten days. And so, within the greater frame of a ten-year war, the *Iliad* relates in detail relatively few events that occur within the story-time of over fifty days with a focus on twenty percent of them.

The text that records this story is divided into twenty-four books of 15,693 lines of dactylic hexameter. Within these lines, one hundred and eighty-eight Trojans die and fifty-two Greeks—a surprisingly lopsided ratio, given that the plot is driven by Zeus' fulfilment of Akhilleus' request, made in anger, that the Trojans kill the Greeks so that Agamemnon and the Greek soldiers come to realize how much they need Akhilleus and his killing prowess. The text values being a good killer on the battlefield and an intelligent speaker in assembly. Though being an intelligent speaker is given its due, the amount of story-time devoted to killing—battle scenes, boasting over the killed, detailed descriptions of the piercing and lopping off of all parts of the body—is much greater.

1 Though predicted, Akhilleus' death, the fall of Troy, and the return of Helen do not occur within the story's time frame.

2 In this summary I follow the chronology as outlined by Mark Erickson, <https://blogs.brighton.ac.uk/homer/2018/02/02/how-many-days-does-homers-iliad-cover/>.



So much story-time is devoted to killing and a warrior's ability to deal death that the primary narratee must conclude that the primary narrator finds it of central importance. That said, during the carnage, the primary narrator-focalizer also describes the consequences of the war, the desire for peace, and the sparing of lives through ransom. The primary narrator-focalizer names those who die, sometimes comparing them to a tree or animal. Except for those who die during the plague, each death is marked, and the loss of a beloved son or husband is noted by reference to the suffering that his relatives at home will endure. The war is not popular: most Greeks and Trojans prefer peace. If given their druthers, the Trojans would hand Paris and Helen over to the Greeks. Without animus against the Trojans, most of the Greek troops, too, would gladly quit fighting and return home empty-handed. On the battlefield a kill or be killed mentality does not always dominate. Along with others, Akhilleus is noted for accepting ransom and sparing the lives of those he meets in combat.

In sum, then, the primary narrator-focalizer creates an imbalanced rhythm between actual time and story time, expending many pages on some events and little on others. There is an additional imbalance. The primary narrator-focalizer devotes many lines to death-dealing and far fewer lines to kindness, preserving life, and seeking peace. With these fewer lines, he nonetheless rights the imbalance, showing us the cost of Akhilleus' feeding his anger and of the Greek and Trojan failure to refuse to fight for a cause none of them except arguably Agamemnon, Menelaos, and Paris think worthy. Thus, we can conclude that life's gentler qualities are at least as important to the primary narrator-focalizer as the harsher ones.

### Story-Time, Thoukydides, *History*

Shifting from fiction to non-fiction, we note that, like the primary narrator-focalizer of the *Iliad*, the primary narrator-focalizer of the *History* engages in similar strategies, choosing to elaborate key events and say little about others, offering an analysis and description of the Peloponnesian War, 431-404 BCE, fought between Athens and her empire and Sparta and her alliance.<sup>3</sup> An Athenian and ex-general in the war, having lost his command in 424-23 due to being charged with a failure to bring help quickly enough during the Battle of Amphipolos, Thoukydides was well-placed to write his account, which he evaluated as a *κτῆμα ἐς αἰεὶ* *possession for all time* due to his contention that, though events differ from each other like snowflakes, human nature remains consistent like drops of water in an ocean, and so history offers us important perspective for evaluating and predicting our own futures.

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3 His work is unfinished, ending in mid-sentence in year 411 BCE, presumably because his death prevented its completion.

Two key passages, quoted below, tell us what our primary narrator-focalizer thinks crucial to historiography and his work:

ὅσοι δὲ βουλήσονται τῶν τε γενομένων τὸ σαφὲς σκοπεῖν καὶ τῶν μελλόντων ποτὲ αὖθις κατὰ τὸ ἀνθρώπινον τοιούτων καὶ παραπλησίων ἔσεσθαι, ὠφέλιμα κρίνειν αὐτὰ ἀρκούντως ἔξει. κτῆμά τε ἐς αἰεὶ μᾶλλον ἢ ἀγώνισμα ἐς τὸ παραχρῆμα ἀκούειν ξύγκειται (1.22.4).

*And it will suffice if my work is judged as useful, by those who will wish to examine the exactness of events having occurred and of similar events that are likely to occur at some point again in accordance with human nature. For my work is a possession for all time not a competition piece to listen to at a particular point in time.*

and

καὶ ἐπέπεσε πολλὰ καὶ χαλεπὰ κατὰ στάσιν ταῖς πόλεσι, γιγνόμενα μὲν καὶ αἰεὶ ἐσόμενα, ἕως ἂν ἡ αὐτὴ φύσις ἀνθρώπων ᾖ, μᾶλλον δὲ καὶ ἡσυχαιτέρα καὶ τοῖς εἶδεσι διηλλαγμένα, ὥς ἂν ἕκασται αἰ μεταβολαὶ τῶν ξυντυχιῶν ἐφιστῶνται (3.82.2).

*And on account of stasis in the cities many terrible things happened, happening now and forever as long as the nature of humans remains the same. The terrors were more and less severe and differed in form as each change in circumstance occasioned.*

History's value, then, is as an imperfect but important guide to navigating the present and future. These guiding principles inform what the primary narrator-focalizer devotes story-time to, and what he fails to narrate or narrates in summary fashion. When we turn our attention to a particular and famous section of his work, in which he devotes sections 84-116 of Book 5 (about twelve percent of the story-time of this book), we gain further insight into the narrative strategies of our primary narrator-focalizer.

At the end of Book 5, the primary narrator-focalizer concludes the sixteenth year of the war with a section known as the Melian dialogue, similar to an agon from the tragic stage. In telling the story of Melos, the primary narrator-focalizer adopts a particular rhythm, devoting much story-time to the events before the battle and little to the battle itself. He begins the tale with a prologue from which we learn that the small island of Melos, a colony of Sparta located in the Kretan sea, would not submit to Athens' imperial demands for tribute as the other islanders had done. Up until this point—the first sixteen of the twenty-seven years of the war—Melos had remained neutral, assisting neither side. That status must change since now the Athenians, masters of the sea, have sailed against the island, demanding that the Melians surrender and pay tribute. But before using force, the Athenian generals send envoys to negotiate. The envoys ask to deliver a speech to the assembled people. But the Melian magistrates and ruling few refuse, denying their request to address the public at large. Left unstated is

the possibility that the assembled people would have voted to capitulate to the Athenians. Their request denied, the Athenians therefore suggest that the two sides engage in dialogue.

Our primary narrator-focalizer recounts the dialogue in character text. In it, the Melians ask to remain neutral, arguing that if they defeat the Athenians, which they think unlikely but possible, then the Athenians will suffer greatly because their policy of subjugating them will result in more neutral city-states siding with the Spartans. They also contend that the gods and the Spartans will assist them. The Athenians make these counterarguments:

- Proper behavior only applies between equals; the Athenians are superior to the Melians in power.
- Should they [the Athenians] lose to the Spartans, then they will accept the consequences, which they argue will be less severe than if they lose to their own subjects, who will punish them most severely.
- They are at Melos to benefit their empire, and should the Melians submit, they will not suffer since the Athenians gain by not destroying them.
- If they do not compel the Melians to submit, their subjects will view them as weak.
- Those independent of the Athenians are viewed as strong, and the Athenians are viewed as afraid of subduing them. The Melians are weak, and they must subdue them or be perceived as weak.
- Those on land who are neutral do not trouble the Athenians. Neutral islanders do.
- They tell them to submit or be destroyed.
- They advise them not to rely on hope as a savior or on the gods or prophecies and oracles which delude the common people.
- The Athenians say that the gods rule where they can just like they do. The Melians, too, if they had their power would rule where they could.
- They say that it is doubtful that the Spartans will come to their aid, since they are extremely conservative when it comes to fighting battles and will not risk sailing to offer assistance when they control the seas.
- They advise them not to let their fear of disgrace be their undoing because if they resist, they will suffer an even more disgraceful fate than they would have otherwise.
- They hold that those succeed best who keep terms with their superiors, treat their inferiors with moderation, and do not yield to their equals.
- They conclude by telling them that they may submit and prosper, or choose war and be destroyed.

After the dialogue, the Melians choose war and the Athenians besiege them, eventually sending additional troops to defeat them. In the last section (116), the primary narrator-focalizer summarizes the fighting with these few sentences:

καὶ κατὰ κράτος ἤδη πολιορκούμενοι, γενομένης καὶ προδοσίας τινός, ἀφ' ἐαυτῶν ξυνεχώρησαν τοῖς Ἀθηναίοις ὥστε ἐκείνους περὶ αὐτῶν βουλευῆσαι. οἱ δὲ ἀπέκτειναν Μηλίων ὅσους ἠβώντας ἔλαβον, παῖδας δὲ καὶ γυναῖκας ἡνδραπόδισαν· τὸ δὲ χωρίον αὐτοὶ ὥκισαν, ἀποίκους ὕστερον πεντακοσίους πέμψαντες (5.116.3-4).

*And now under a forceful siege and as a result of a betrayal from within, the Melians surrendered without condition to the Athenians who decided their fate. They killed all the Melian men they captured alive and enslaved the children and women. Later they colonized the island, sending five hundred of their own people.*

The fighting itself is left unnarrated. Thus, the story-time devoted to this episode—with its focus on a debate whose conclusion is decided before the dialogue commences—suggests that the primary narrator-focalizer's interest lies in the power dynamics at play between the unequal adversaries of this conflict. These power dynamics point to two items that have zero story-time but nonetheless carry weight: the first is that the Melian people at large would have possibly voted to surrender, and the second is that had they done so, they would not have suffered so much brutality and cruelty at the hands of the Athenians.

This observation raises another point that may be salient. In other parts of the *History*, the primary narrator-focalizer displays a concern with ethics, morality, and effective governance. This concern is evident in three sections in particular—the description of the plague, the description of the stasis that occurred in Kerkyra, and in the assessment of the initial rule of the five thousand. In the first two, the primary narrator-focalizer makes an unfavorable assessment of the cruelty and lawlessness that people commit when placed in difficult circumstances (2.52-53 and 3.82-84). In the third, the primary narrator-focalizer notes that, within his lifetime, Athens had never been so well governed (8.97.2). The emphasis upon lawful and proper behavior and regard for good rule argues that both are desirable and valued, and that those who succumb to war's cruelty and violence by acting in kind lack moral fiber. With this in mind, it may be that the primary narrator-focalizer views Athens' treatment of the citizens of Melos as an act of brutality, and not as a necessary evil that war has thrust upon the Athenians.

### **Story-Time, Euripides, *Iphigeneia at Aulis***

The primary narratees for Thucydides's *History* were his contemporary Greeks, who were also the primary narratees for the plays of the tragic stage. Tragedies were a complex performance of dance, debate, song, and spectacle, whose plot is unraveled and resolved over the course of twenty-four hours.

Like the Melian debate and films, the events are mainly comprised of dialogue, lacking any narration by the primary focalizer, the historical playwright. Story-time is given to the characters of the play and to the chorus, who sing and dance odes. Though not the primary narrator, the historical author of the plays is the primary focalizer and orchestrator of all the other narratological elements discussed in this book, including the play's secondary narrator-focalizers (the characters), space, and time.<sup>4</sup>

Our focus is on Euripides' play, *Iphigeneia at Aulis*, and specifically on the story-time that is allotted to two key characters of the play, Agamemnon and Iphigeneia. The complication of the plot is straightforward— Iphigeneia must be sacrificed by her father Agamemnon as a divine prerequisite for fighting the Trojan War, though the goddess Artemis saves her at the last moment, whisking her off to Tauris.<sup>5</sup> The resolution is also straightforward—it is decided that she must be sacrificed. The journey from the plot's complication to its resolution is anything but simple, highlighting the complexities that make each of us who we are.

Before the action of the play begins, Agamemnon has decided to sacrifice his daughter to Artemis and has sent a letter home asking Klytaimnestra to bring Iphigeneia to camp on the pretense of marrying Akhilleus, who is unaware of the ruse. When the play opens, Agamemnon has changed his mind, now finding the sacrifice of his daughter reprehensible. Thus, he sends a trusted messenger, one of his elder slaves, with a second letter, telling his wife and daughter not to come. Agamemnon's brother Menelaos, intent on killing his niece, sailing to Troy, and retrieving his wife Helen, intercepts the old slave who is on his way to deliver the second letter to Klytemnestra, telling her not to come. Captured by Menelaos, the old slave fails to deliver the second letter. Soon after he is caught, Klytaimnestra and Iphigeneia arrive in camp.

After their arrival and the arrival of Akhilleus, Agamemnon changes his mind for a third time, thinking now that the opportunity to save his daughter has passed. His reasoning, which the play bears out, is that once the soldiers

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4 Note that Euripides does not narrate, and so is not called the primary narrator-focalizer. He does focalize, creating the narratological elements discussed in this book, including the play's secondary narrator-focalizers, place, and time. He also creates the play's central conflict and its resolution, rhetorical devices, the meter, themes, storylines, and its comedic and tragic tone. Though there is debate as to whether a comprehensive narratological analysis can be performed on drama due to the primary narrator-focalizer lacking her narrative function, I contend that there is sufficient primary focalizing to apply narratological tools to analyzing drama.

5 There is debate concerning whether this ending of the play is authentic or tacked on to the original at some later point. Since Euripides' *Iphigeneia Among the Taurians* has a deer serve as the sacrificial substitute for Iphigeneia, I include this twist in Euripides' mythology surrounding Iphigeneia and the Trojan War.

are aware of Kalkhas' prophecy—that the goddess Artemis demands the killing of Iphigeneia—then they will be resolved to carry out the divine injunction. In yet another twist—no doubt reminiscent of the machinations of the Athenian democracy, known for constantly changing its mind—Menelaos now changes his mind and no longer wishes to sacrifice his niece. He interrupts his brother, suggesting that they kill Kalkhas, preventing the army from learning about the murderous demand of Artemis. Agamemnon stays his course, countering by predicting that even if they take the precaution of murdering Kalkhas, the army will still learn of the prophecy because Odysseus knows of it and will tell the soldiers in order to curry favor with them.

The scene shifts to Akhilleus and Klytemnestra, who are now aware of the sham wedding and Agamemnon's murderous plans. Klytaimnestra asks Akhilleus for protection, and he assents, pledging to defend her and Iphigeneia with his life. Later Akhilleus holds true to his oath, even though Odysseus and the army and his own Myrmidon soldiers threaten to kill him to get to Iphigeneia. Outnumbered and facing death, Klytaimnestra and Iphigeneia now come to understand that escaping the prophecy is impossible. And so they convince Akhilleus to relent, giving Iphigeneia up for sacrifice without a fight. Iphigeneia bravely and with generosity accepts her fate. In yet another twist, which some view as an interpolation, at the moment of sacrifice, Artemis places a deer in place of Iphigeneia, saving her. The play ends with Agamemnon sending Klytaimnestra home and preparing to sail for Troy.

The number of lines that each character speaks is one of the ways the primary focalizer creates the story-time of his play. For example, Agamemnon, one of the secondary narrator-focalizers of the play, delivers the most lines. By comparison, Iphigeneia speaks very few. But just as Homer creates meaning by contrasting war with peace (and in far fewer lines gives peace its deserved due), so does the primary focalizer contrast Iphigeneia favorably against Agamemnon. From the contrast, we see that Euripides is interested in how and why individuals and groups make decisions that have consequences for the well-being of themselves and of others. He focuses much attention on the thought process of Agamemnon and how ultimately, he concludes that he must sacrifice his daughter by showing how his fear of losing his command and dying at the hands of the prophecy-believing mob drives him to do what he and others know is the wrong thing to do. The telling lines are these:

#### Ἀγαμέμνων

οὐκ οὖν δοκεῖς νιν στάντ' ἐν Ἀργείοις μέσοις  
λέξειν ἃ Κάλχας θέσφατ' ἐξηγήσατο,  
κᾶμ' ὥς ὑπέστην θῦμα, κᾶτ' ἐψευδόμην,  
Ἄρτέμιδι θύσειν; οὐ ξυναρπάσας στρατόν,  
σὲ κᾶμ' ἀποκτείναντας Ἀργείους κόρην  
σφάξαι κελεύσει;



**Agamemnon**

*And so don't you think that standing amongst the Argives  
 He [Odysseus] will tell them what Kalkhas prophesied,  
 And that I promised Artemis a sacrifice but then  
 Proved false? And having won over the army,  
 After they kill you and me, will he not order the Argives  
 To slaughter my daughter?*

The choice Agamemnon rejects—running home to Argos—is one he could have chosen, though it may have resulted, as predicted by him, in his and his family's murder at the hands of Odysseus and the soldiers. What choice the primary focalizer would have preferred Agamemnon to make is impossible to say. What choice Sokrates, both the actual and fictionalized character, would have made is, in my opinion, certain—he would have preferred Agamemnon choose death over committing any wrong and would have viewed the killing of Iphigeneia as wrong. As narratees, we are left to make up our own minds as to what Agamemnon should have done or what we would have done had we been in his shoes, based on our knowledge, experience, and moral compasses.

Though she speaks much fewer lines, of special interest is Iphigeneia and her decision to accept her fate without pointing any fingers of blame. Realizing that the mob and Odysseus are eager for blood, like her mother Klytemnestra, Iphigeneia absolves Akhilleus of his oath and unlike Klytemnestra, her father of wrongdoing, embracing her death as inevitable. Iphigeneia's generous view of her father is not necessarily one shared by the primary focalizer or by Euripides' contemporary Aiskhylos, who suggests in his play "Agamemnon" that Artemis' demand for human sacrifice was done to punish Agamemnon proleptically for his lack of character in being willing to fight a war whose coming brutality and death toll she detests. It is a mark of the divine to test mortals by telling them to do wrong and then punishing them if they fail the test by actually committing the wrong.

That said, interpreting Euripides is fraught with difficulty, and the meaning of his plays are the subject of much scholarly debate. In other plays, ambiguity abounds, with the primary focalizer portraying the nobles he writes about as common people, sometimes dressed in rags, capable of an entire range of good and evil actions and thoughts, both foolish and wise. The primary focalizer seems to revel in asking his narratee to carefully consider her choices and the consequences they have, as we engage in life's joys and sorrows and confront its inevitable and unpredictable exigencies and surprises. And so any conclusions she draws from this play must come from her own moral compass as she interacts with the characters, and engages with the what and the why of their words and actions.

## Story-Time, Ken Liu, *The Dandelion Dynasty Series*

### Ken Liu

In Ken Liu's *Dandelion Dynasty* series, the primary narrator-focalizer devotes considerable story-time to battle-tactics, engineering, and technology.

The small skeletal assembly on the ground, about the size of a chicken back in Dara, resembled no earthly creature. It had the torso and rib cage of a bird, but instead of wings, it had a long, vertical sail on top that reminded her of the sails of ships in Dara—albeit this “sail” ran parallel to the spine of the creature instead of perpendicular to it. The sail was constructed from multiple fish spinal columns (the spines on top serving as the battens) and the shimmering wings of hundreds of slisli flies (playing the role of the canvas). Holding the torso up were six legs cobbled together from the tiny bones of sand lizards and the delicate phalanges of some animal, though the bones were interlocked into six- or seven-sided polygonal “wheels” instead of the shapes of feet or hooves. At the back end of the creature, a tail formed from a piece of mossy deer antler surrounded by a cluster of fish tail fins, like a thick-stemmed flower, provided balance. Finally, up front, at the end of a flexible neck made from sinew wrapped around a core of sheep horn, was the tiny skull of a fetal garinafin that had died before it had even hatched.

It reminded her of the fantastical creatures that she had seen at the Dandelion Court as a child, when one of the *pana méji* at a Palace Examination had put on a morality play involving monsters cobbled together from incongruous parts (a crubeen-wolf, a falcon-carp, a stag-worm . . .) to criticize her father's policies. But unlike those incoherent creations, which had been deliberately made to be awkward and unwieldy, this was a beast of grace and beauty. Though it was assembled from the parts of a dozen different animals, the whole was harmonious and flowing. Though it was something that had never existed and could never exist, it felt like something that *ought* to exist (*The Veiled Throne* 358-59).

This scene from *The Veiled Throne* sets the stage for a fusion between Dara and Agon battle-tactics, engineering, and technology as Théra, Takval, and the people of the two different cultures work together to defeat the Lyuku. Thus, a primary narratee concludes that all three pique the interest of the primary narrator-focalizer as he engages in the world-building so central to the *Dandelion* series.

In sum, though it only tells part of the whole, story-time is a key factor in determining the moral compass of the primary narrator. The amount of text given to an event or topic is one criterion for establishing the work's values, but as we have seen in the above the amount of text is not the only factor: less text or even a failure to narrate can carry as much or greater weight when coming to final conclusions about a work's meaning.

**Heliodoros of Emesa, Ἡλιόδωρος ὁ Ἐμεσηνός, c. 300 AD?.** Heliodorus is the author of the *Aithiopika* (Αἰθιοπικά) a romance novel. Heliodoros may be a Phoinikian from Emesa. As is often the case, little is known of him.



## Module 57 Practice Translating

Translate the sentences below, which have been adapted slightly from Book 1 of Heliodoros' *Aithiopika* (Αἰθιοπικά). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

ἡμέρας ἄρτι διαγελώσης καὶ ἡλίου τὰς ἀκρωρείας καταυγάζοντος, ἄνδρες ἐν ὄπλοις ληστρικοῖς, ὄρους ὑπερκύψαντες, ὃ δὴ κατ' ἐκβολὰς τοῦ Νείλου καὶ στόμα τὸ καλούμενον Ἡρακλεωτικὸν ὑπερτείνει, **μικρόν\*** ἐφιστάντες, τὴν ὑποκειμένην θάλατταν ὀφθαλμοῖς ἐπῆρχοντο. καὶ τῷ πελάγει τὸ πρῶτον τὰς ὄψεις ἐπαφέντες, ὥς οὐδὲν ἄγρας ληστρικῆς ἐπηγγέλλετο μὴ πλεόμενον, ἐπὶ τὸν πλησίον αἰγιαλὸν τῇ θέᾳ κατήγοντο. καὶ ἦν τὰ ἐν αὐτῷ τοιάδε. ὁλκὰς ἀπὸ πρυμνησίων ὥρμει, τῶν μὲν ἐμπλεόντων χηρεύουσα, φόρτου δὲ πλήθουσα· καὶ τοῦτο γὰρ ἦν συμβαλεῖν καὶ τοῖς πόρρωθεν. τὸ γὰρ ἄχθος ἄχρι καὶ ἐπὶ τρίτου ζωστήρος τῆς νεῶς τὸ ὕδωρ ἀνέθλιβεν. ὁ δ' αἰγιαλὸς μεστὸς ἄπας σωμάτων νεοσφαγῶν—τῶν μὲν ἄρδην ἀπολωλότων, τῶν δ' ἡμιθνήτων καὶ μέλεσι ἔτι σπαιρόντων, ἄρτι πεπαῦσθαι τὸν πόλεμον κατηγορούντων. ἦν δ' οὐ πολέμου καθαροῦ τὰ φαινόμενα σύμβολα. ἀλλ' ἀναμέμικτο καὶ εὐωχίας οὐκ εὐτυχοῦς ἀλλ' εἰς τοῦτο ληξάσης ἐλεεινὰ λείψανα. αἱ μὲν τράπεζαι τῶν ἐδεσμάτων ἔτι πλήθουσαι, καὶ ἄλλαι πρὸς τῇ γῇ τῶν κειμένων ἐν χερσὶν ἀνθ' ὀπλων ἐνίοις παρὰ τὴν μάχην γεγεννημέναι—ὁ γὰρ πόλεμος ἐσχεδίαστο. ἔτεραι δ' ἄλλους ἐκρυπτον, ὥς ὦντο, ὑπελθόντας. κρατῆρες ἀνατετραμμένοι καὶ χειρῶν ἔνιοι τῶν ἐσχηκότων ὑπορρέοντες, τῶν μὲν πιόντων, τῶν δ' ἀντὶ λίθων κεχρημένων. τὸ γὰρ αἰφνίδιον τοῦ κακοῦ τὰς χρείας ἐκαινοτόμει καὶ βέλεσι κεχρησθαι τοῖς ἐκπώμασιν ἐδίδασκεν. ἐκείντο δέ, ὁ μὲν πελέκει τετρωμένος, ὁ δὲ κάχληκι βεβλημένος αὐτόθεν ἀπὸ τῆς ῥαχίας πεπορισμένῳ, ἕτερος ξύλῳ κατεαγῶς, ὁ δὲ δαλῶ κατάφλεκτος, καὶ ἄλλος ἄλλως· **οἱ δὲ πλεῖστοι βελῶν ἔργον καὶ τοξείας γεγεννημένοι\***. καὶ μυρίον εἶδος ὁ δαίμων ἐπὶ μικροῦ τοῦ χωρίου μετεσκεύασεν, οἶνον αἵματι μίανας καὶ συμποσίους πόλεμον ἐφιστήσας, φόνους καὶ πότους, σπονδὰς καὶ σφαγὰς ἐπισυνάψας καὶ τοιοῦτον θέατρον λησταῖς Αἰγυπτίοις ἐπιδείξας.

### Notes

1. **μικρόν**: supply **χρόνον**
2. **οἱ δὲ πλεῖστοι βελῶν ἔργον καὶ τοξείας γεγεννημένοι** = **οἱ δὲ πλεῖστοι βελῶν ἔργῳ καὶ τοξείας ἀπολωλότες**.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀναθλίβω *press hard, force*

ἀναμείγνυμι *mix up, mix together*

ἀνατρέπω *turn up*

ἄρδην *lifted up, on high; utterly*

ἄρτι *just now, recently*

αὐτόθεν *from the same place*

ἄχρι *as far as, up to + gen.; + οὔ until*

\*βεβλημένος < βάλλω *throw, hit*

διαγελάω *laugh at*

ἐμπλέω *sail in, float in*

ἐπαγγέλλω *tell, proclaim, announce; order, command*

ἐπαφίημι *throw at, discharge at*

ἐπέρχομαι *go against, attack; traverse*

ἐπιδείκνυμι *see* δείκνυμι

ἐπισυνάπτω *renew; join on, attach*

ἐσχηκότων < ἔχω

ἐφίστημι (trans.) *set upon, set in charge*

*of; cause to stop; (intrans.) stand upon, by, against; be in charge of + dat.*

καινοτομέω *open a new vein; innovate*

κατάγω *lead down*

καταυγάζω *shine upon*

κατεαγώς < κατάγνυμι *break in pieces, shatter, shiver, crack*

κατηγορέω *charge 'x' in gen. with 'y' in acc.; argue, make a case*

κρύπτω *hide, cover, conceal*

λήγω *stay, abate; cease*

μετασκευάζω *put into another dress, change the fashion of, transform*

μιαίνω *stain, defile*

ὀρμέω *be moored, lie at anchor*

\*πιόντων < πίνω *drink*

\*πλέω *sail*

πλήθω *be or become full*

πορίζω *provide, offer; find*

πόρρωθεν *at a distance, far off*

σπαίρω *gasp*

συμβάλλω *throw together, dash together; fight; conclude, infer*

σχεδιάζω *do; play; improvise*

τετρωμένος < τιτρώσκω *wound*

ὑπερκύπτω *pop one's head up, bob up, peep over + gen. or acc.*

ὑπερτείνω *stretch or lay above*

ὑπέρχομαι *go under; creep up, sneak in*

ὑπορρέω *flow under, slip, sink*

χηρεύω *be without, lack + gen.*

## Adjectives and Nouns and Pronouns

ἄγρα, -ας ἡ <i>catching, hunting; prey; catch</i>	ληστρικός, -ή, -όν <i>piratical, of a pirate</i>
αἰγιαλός, -οῦ ὁ <i>sea-shore, beach, strand</i>	*λίθος, -ου ὁ <i>rock, stone</i>
Αἰγύπτιος, -ᾱ, -ον <i>Egyptian</i>	μέλος, -εος (-ους) τό <i>limb; song; melody</i>
*αἷμα, -ατος τό <i>blood</i>	μεστός, -ή, -όν <i>full, full of + gen.</i>
αἰφνίδιος, -ον <i>unforeseen, sudden</i>	μυρίος, -α, -ον <i>numberless, countless, infinite; ten-thousand</i>
ἀκρώρεια, -ᾱς ἡ <i>mountain ridge</i>	Νεῖλος, -ου ὁ <i>Nile River</i>
ἄχθος, -εος (-ους) τό <i>burden, load</i>	νεοσφαγής, -ές <i>fresh-slain</i>
βέλος, -εος (-ους) τό <i>missile, arrow, weapon</i>	ξύλον, -ου τό <i>wood, log, beam, post; bench, table; club</i>
*δαίμων, δαίμονος ὁ ἡ <i>spirit, god, demon</i>	οἶνος, -ου ὁ <i>wine</i>
δᾶλός, -οῦ ὁ <i>fire-brand, torch</i>	ὀλκάς, -άδος ἡ <i>ship which is towed; merchant vessel; merchant man</i>
ἐδεσμα, -ατος τό <i>meat, food</i>	*ὄπλον, -ου τό <i>tool; (pl.) weapons</i>
*εἶδος, -ους (-εος) τό <i>form, shape; beauty</i>	*ὄρος, -εος (-ους) τό <i>mountain, hill</i>
ἐκβολή, -ῆς ἡ <i>throwing out, casting; discharge, outlet</i>	*ὀφθαλμός, -οῦ ὁ <i>eye</i>
ἔκπωμα, -ατος τό <i>drinking-cup, beaker</i>	ὄψις, -ιος (-ηος, -εως) ἡ <i>sight, vision</i>
ἐλεεινός, -ή, -όν <i>finding pity, pitied, piteous</i>	πέλαγος, -εος (-ους) τό <i>sea</i>
ἐνιοί, -αι, -α <i>some</i>	πέλεκϋς, -εως ὁ <i>axe</i>
ἐνοπλος, -ον <i>in arms, armed</i>	ποτός, -ή, -όν <i>for drinking; (n.) drink</i>
εὐτυχής, -ές <i>well-off, lucky, fortunate, prosperous</i>	πρυμνήσιος, -α, -ον <i>of a stern; (n. pl.) stern-cables</i>
εὐωχία, -ας ἡ <i>good cheer, feasting</i>	ῥάχια, -ας ἡ <i>flood-tide; rocky shore or beach</i>

ζωστήρ, -ῆρος ὁ warrior's <i>belt</i> ; woman's <i>girdle</i> , ship's <i>stripe</i>	σπονδή, -ῆς ἡ <i>drink-offering</i> ; (pl.) <i>truce, treaty</i>
Ἡρακλεωτιός, -ή, -όν <i>Herakleotic</i>	στόμα, -ατος τό <i>mouth</i>
*ἥλιος, -ου ὁ <i>sun</i>	σύμβολον, ου τό <i>sign</i>
ἡμίθνητος, -ον <i>half-mortal</i> ; <i>half-dead</i>	συμπόσιον, -ον τό <i>drinking-</i> <i>party, symposium</i>
θέα, -ας ἡ <i>seeing, looking at</i> , <i>view</i>	σφαγή, -ῆς ἡ <i>slaughter, butchery</i>
θέατρον, -ον τό <i>theater</i>	τοξεῖα, -ᾶς ἡ <i>archery</i>
κάθαρός, ἅ, ὄν <i>clean, spotless</i>	τράπεζα, -ης ἡ <i>table</i>
κατάφλεκτος, -ον <i>burnt</i>	*τρίτος, -η, -ον <i>third</i>
κάχληξ, -ηκος ὁ <i>pebble, stone</i>	φόνος, -ου, ὁ <i>murder, killing</i>
κρατήρ, -ῆρος ὁ <i>mixing vessel</i> , <i>bowl</i>	φόρτος, -ου ὁ <i>load, ship's freight</i>
λείψανον, -ου τό <i>piece left</i> , <i>remnant</i>	χρεῖα, -ᾶς ἡ <i>need, want; use</i> , <i>advantage, service</i>
ληστής, -οῦ ὁ <i>robber, pirate</i>	*χωρίον, -ου τό <i>place, spot</i> , <i>district</i>

## Module 57 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

καὶ μυρίον εἶδος ὁ δαίμων ἐπὶ μικροῦ τοῦ χωρίου μετεσκεύασεν, οἶνον αἵματι μίανας καὶ συμποσίοις πόλεμον ἐφιστήσας, πότους καὶ φόνους, σπονδὰς καὶ σφαγὰς ἐπισυνάψας καὶ τοιοῦτον θέατρον λησταῖς Αἰγυπτίοις ἐπιδείξας.

Check your answers with those in the **Answer Key**.

## Module 57 Practice Identifying Clitics and Full Words

Translate this sentence so that you understand it well. Read the sentence out loud, trying your best not to translate into English. Pick out the clitics and the **full words**, and then check your answers with those in the **Answer Key**.

καὶ μυρίον εἶδος ὁ δαίμων ἐπὶ μικροῦ τοῦ χωρίου μετεσκεύασεν, οἶνον αἵματι μίανας καὶ συμποσίοις πόλεμον ἐφιστήσας, πότους καὶ φόνους, σπονδὰς καὶ σφαγὰς ἐπισυνάψας καὶ τοιοῦτον θέατρον λησταῖς Αἰγυπτίοις ἐπιδείξας.

## Module 57 Top 251–550 Vocabulary to be Memorized

### Verbs

ἀπαλλάσσω, ἀπαλλάξω, ἀπήλλαξα, ἀπήλλαχα, ἀπήλλαγμαι, ἀπηλλάχθην *set free, release, deliver from; escape, depart*

ἀποστέλλω *send off*

βασιλεύω *be king, rule, reign + gen.*

### Adjective and Nouns

γλῶσσα, γλώσσης ἡ *tongue, language*

δαίμων, δαίμονος ἡ, ὁ *spirit, god, demon*

δεσπότης, δεσπότου ὁ *master, lord, ruler*

εἴκοσι (ν) *twenty*

ἐπιστήμη, ἐπιστήμης ἡ *knowledge*

λίθος, λίθου ὁ *rock, stone*

τύραννος, τυράννου ὁ *tyrant, absolute ruler*

## Module 57 Reading Morphologically by James Patterson

### Deponent Verbs

Deponent verbs are only used in the middle or passive voice, and often show (or once showed) reflexivity or benefit. They may take a direct object but more typically do

not. Recall that transitive verbs take a direct object in the active or middle voices: **λύω** *I free* 'x', and **βούλομαι** *I want* 'x'. Intransitive verbs do not take a direct object: **γίγνομαι** *I become* and **βούλομαι** *I am willing*.

Many intransitive verbs and some transitive verbs convey reflexivity or benefit. When they are only found in the middle, they are called deponent verbs. Often deponent verbs have lost the reflexivity or benefit that they originally had. Thus, deponent verbs have regular active meanings but never use active personal markers. Consider these common deponent verbs.

Base	Progressive	English Equivalent
αἰσθ/	αἰσθάνομαι	<i>I feel, perceive</i>
ἀ/πορε/	ἀπορέομαι	<i>I am at a loss, dismayed</i>
ἀπ/ήγε/	ἀφηγέομαι	<i>I narrate, tell</i>
βουλ/	βούλομαι	<i>I want, wish</i>
γεν/	γίγνομαι	<i>I become, am, happen</i>
δε/ or δεε/	δέομαι	<i>I lack, need, ask</i>
δεχ/	δέχομαι	<i>I receive, accept</i>
δυνα/	δύναμαι	<i>I am able</i>
ἐλπ/	ἐλπομαι	<i>I hope, expect</i>
ἐπι/στα/	ἐπίσταμαι	<i>I know, understand</i>
ἐργαδ/	ἐργάζομαι	<i>I work</i>
έρχ/	ἔρχομαι	<i>I go, come</i>
φερ/	ἔρομαι	<i>I ask, say</i>
εὐχ/	εὐχομαι	<i>I pray</i>
ήγε/	ηγέομαι	<i>I lead, think</i>
ήδ/	ἡδομαι	<i>I enjoy</i>
θεα/	θεάομαι	<i>I watch, see</i>
ικ/	ικνέομαι	<i>I arrive</i>
κει/	κεῖμαι	<i>I lie</i>
κτα/	κτάομαι	<i>I acquire</i>
μαχ/	μάχομαι	<i>I fight</i>
μηχανα/	μηχανάομαι	<i>I devise</i>
οἰο/	οἶομαι	<i>I think, believe</i>
οἰχ/	οἶχομαι	<i>I disappear, go away</i>

πυθ/	πυνθάνομαι	<i>I find out, inquire by hearsay</i>
ρύ/	ρύομαι	<i>I save, protect</i>
σκεπ/	σκέπτομαι	<i>I watch</i>
ὑπο/σχ/	ὑπίσχομαι	<i>I promise</i>
φαν/	φαίνομαι	<i>I seem, appear</i>

The following verbs are active in the present but deponent in the future:

Base	Future	English Equivalent
ἄκου/	ἀκούσομαι	<i>I will hear</i>
ἁμαρτ/	ἁμαρτήσομαι	<i>I will err</i>
βα/	βήσομαι	<i>I will walk, go</i>
βοα/	βοήσομαι	<i>I will shout</i>
γελα/	γελάσομαι	<i>I will laugh</i>
γνο/	γνώσομαι	<i>I will recognize</i>
δφει/	δείσομαι	<i>I will fear</i>
ἐσ/	ἔσσομαι > ἔσομαι	<i>I will be</i>
θωματ/	θωμάσομαι	<i>I will be amazed</i>
λαχ/	λήξομαι	<i>I will obtain by lot</i>
λαβ/	λήψομαι	<i>I will take</i>
μαθ/	μαθήσομαι	<i>I will learn</i>
ὀπ/	ὄψομαι	<i>I will see</i>
παθ/	πείσομαι	<i>I will experience</i>
πετ/	πεσέομαι	<i>I will fall</i>
σιγα/	σιγήσομαι	<i>I will be silent</i>
τυχ/	τεύξομαι	<i>I will happen</i>
φυγ/	φεύξομαι	<i>I will flee</i>





## Module 58

# Narratology VI: Time 3

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## Module 58 Summary

In this module you learn more about time with a focus on sequencing.

## Sequencing

Sequencing is the order in which a story unfolds. Stories can be told in chronological sequence, out of sequence, or some mixture of the two. Sequence can be overt, making clear the passage of time, or covert, lacking a clear chronological progression.

### Sequencing: Homer, *Odyssey*

The sequence of events in Homer's *Odyssey* proceeds in chronological order, but incorporates many backstories (analepsis) and much foreshadowing (prolepsis).

The *Odyssey* begins in the twentieth year after Odysseus' departure from his island home of Ithaka, when he left to fight in the Trojan War, which lasted for ten years. Then for nearly ten years he travels, trying to return to his wife Penelope, his son Telemakhos, his father Laertes, and his kingdom on Ithaka. Like the *Iliad*, the narrated events of the *Odyssey* cover a short period of time, forty-two days in all with a significant number of days having little to no narration—days three, five, thirty-five, and thirty-seven are arriving or travelling days; eight days are spent building a raft; and Odysseus spends twenty days sailing from Ogygia to Skheria. In all, thirty-two of the forty-two days are narrated in summary. The ten days narrated in detail, proceed chronologically with one major backstory interjected when Odysseus recounts his nine years of adventures before reaching Skheria and his Phaiakian hosts.

Book 1 of the epic opens on the island of Ithaka thirty-four days before Odysseus arrives home with the story arc of Odysseus' son Telemakhos and his journey into maturation. At the same time as Telemakhos' transformation

begins, elsewhere, on the island of Ogygia, the goddess Kalypso, in obedience to Zeus, is about to permit Odysseus to continue his journey, having kept him captive for seven years and having had him just reject her promise of immortality should he have chosen to remain with her on the island. And so, but for the one major flashback when Odysseus assumes narration from the primary narrator-focalizer, the story unfolds in sequential order. The plot's chronological sequence is complicated by analepses and prolepses, like the many prophecies that predict the return of Odysseus and the death of the suitors.

Within this chronological progression toward the poem's resolution of the plot's complication, the twenty-four books of the text with their 12,110 lines of dactylic hexameter devote much story-time to developing storylines and themes, including the maturation of Telemakhos; Odysseus' refusal of immortality in favor of returning home; Odysseus' trip to the Underworld and stay with the Phaiakians; Odysseus' overcoming obstacles and temptations; Odysseus' testing of his father, slaves, son, suitors, and wife; the suitors' transgression of the god-protected norms of hospitality; Penelope's hatred of the suitors and desire for revenge on them and for Odysseus to return home; the questioning of the primary narratee about whether Penelope recognizes that the disguised beggar is her husband Odysseus; and Penelope's testing of Odysseus.

In crafting these storylines and themes, the primary narrator-focalizer asks his primary narratee to engage in interpretation, deciding where the true and false of the epic and life lie. He accomplishes this request in several ways that include having his secondary narrator-focalizers test their narratees and attempt to achieve specific reactions from them as they lie or tell the truth or mix the two. For example, in Book 10, Odysseus and Athene engage in a battle of wits, each trying to deceive the other. A disguised Athene hides Ithaka from Odysseus and Odysseus lies to her about who he is to protect the loot he has just secured from his Phaiakian hosts. As Odysseus and Athene test each other's ability to determine the truth, the primary narrator-focalizer asks his primary narratee to do the same as she evaluates and interprets the ambiguous and nuanced narrative he relates. For example, in the latter part of the tale, the primary narrator-focalizer creates ambiguity when offering compelling evidence to the primary narratee that Penelope both has and has not recognized that her husband has returned home, disguised as a poor beggar.

And so, though the complication of the plot is simple and largely chronological—Odysseus attempts to return home—and though the resolution is also simple—he succeeds but returns alone, having lost all his men—the primary narrator-focalizer dances with his narratee, suggesting ways of interacting and perceiving that are circuitous and open to different lines of interpretation, some directly at odds with each other. Thus, a primary narratee may deduce that, throughout the epic, a primary concern of the primary narrator-focalizer is the act of storytelling itself. And so he creates in the epic a dynamic dialogue between telling, being told, and interpreting.

## Sequencing: Herodotos, *Histories* and Ken Liu, *Dandelion Dynasty* Series

In Herodotos' *Histories* and Ken Liu's *Dandelion Dynasty* series, the primary narrator-focalizers organize their stories chronologically, though not strictly so. Both weave back and forth from the present to the past, offering many back stories (analepses) and including predictions (prolepses) that enrich the chronological progression of the main narrative.

Herodotos' *Histories* mainly covers eighty-two years—from 560 to 478 BCE—with references going as far back as the first eight gods that existed and as far forward as 430 BCE, a year into the Peloponnesian War, the subject of Thoudydides' *History*. The primary narrator-focalizer often starts a story, fills in relevant information that preceded his main story arc, and then picks the story back up, moving forward chronologically. For example, in Book 3 the primary narrator-focalizer tells the story of the Persian king Kambyses' attack on Egypt in 525 BCE. As he moves the narrative forward, he steps back in time to tell how an Egyptian eye doctor created this conflict between Egypt and Persia because he was mad at Amasis, king of Egypt, for sending him to Persia away from his home and his wife and children because Kyros, king of Persia from c. 560-530 BCE, asked him for his best eye-doctor.

This analepsis explains the cause of the Persians' attack on Egypt. In the same Book 3 contemporaneous with the Persian attack, the primary narrator-focalizer tells of the Lakedaimonians' attack on Samos and its tyrant Polykrates. The primary narrator-focalizer again moves back in time to explain how Polykrates came to power, the omen of the ring that predicts Polykrates' downfall, and the reason why the Lakedaimonians attack Polykrates and the Corinthians help them. Mention of the Corinthians leads the primary narrator-focalizer to explain why Korinth, under control of the tyrant Periandros, is at odds with its colony Kerkyra. He explains how their dispute with Kerkyra led to them having a conflict with Samos, and therefore joining the Lakedaimonians in their attack on Samos. He then narrates the siege the Spartans and Corinthians inflict upon the Samians for forty days, and relates that they make no progress and so leave.

In ending his narrative on the Spartans' campaign against the Samians, he explains his reason for including this Samian excursus by detailing three great Samian engineering feats—a tunnel through a mountain, a breakwater, and a temple. Recording for prosperity these great works and generally the great achievements of humankind is one of several programmatic items the primary narrator-focalizer sets for himself in his thesis. And so what starts as a story about the Persian's attack on Egypt in 525 BCE arrives on Samos, providing relevant backstories for why the Lakedaimonians attack the Samians, until eventually returning to Egypt and resuming the main narrative thread.

The primary narrator-focalizer of the *Dandelion Dynasty* series uses similar strategies. For example, the story of *The Veiled Throne*, Book 3 of the series,

begins before the time when Book 2 ends (the first year of the reign of Season of Storms) with the story of Goztan Ryoto and Vadyu in the first year of the reign of emperor Ragin, formerly known as Kuni Garu. Like the primary narrator-focalizer of the *Histories*, as the primary narrator-focalizer tells the story of Goztan and Vadyu, he moves further back in time to explain what happened to Goztan years earlier when the city-ships first arrived in Dara. It is not until Chapter Seven and Part II that the primary narrator-focalizer finally picks up the narrative where Book 2 ends with the events of the fifth month in the first year of the reign of Season of Storms, when the ships of Dara pass under the Wall of Storms unscathed.

In sum, we see that in both works the yarn-spinning weaves back and forth between the present story and past events. The analepses are often extended, enriching the narrative by giving context and depth to the present. Both works also include many instances of foreshadowing which serve to create suspense as we read to see how the predicted future will unfold.

## Module 58 Practice Translating

Translate the passage below, which has been adapted slightly from Book 1 of Heliodoros' *Aithiopika* (Αἰθιοπικά). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

οἱ γὰρ δὴ κατὰ τὸ ὄρος θεωροὺς ἑαυτοὺς τῶνδε καθίσταντες, οὐδὲ συνιέναι τὴν σκηνὴν ἐδύναντο, τοὺς μὲν ἐαλωκότας βλέποντες, οὐδαμοῦ δὲ τοὺς κεκρατηκότας ὀρῶντες· καὶ τὴν μὲν νίκην λαμπράν, τὰ λάφυρα δ' ἀσκύλευτα, καὶ τὴν ναῦν μόνην, ἀνδρῶν μὲν ἔρημον, τᾶλλα δ' ἄσυλον, ὥσπερ ὑπὸ πολλῶν φρουρουμένην καὶ ὥσπερ ἐν εἰρήνῃ σαλεύουσαν. ἀλλὰ καίπερ τὸ γεγονός, ὃ τι ποτ' ἐστίν, ἀποροῦντες, εἰς τὸ κέρδος ἔβλεπον. καὶ ἐπὶ τὴν λείαν, ἑαυτοὺς νικητὰς ἀποδείξαντες, ὤρμησαν.

ἦδη δὲ αὐτοῖς κεκινηκόσιν ἄποθεν μικρὸν τῆς τε νεῶς καὶ τῶν κειμένων, θέαμα προσπίπτει, τῶν προτέρων ἀπορώτερον· κόρη καθήστο ἐπὶ πέτρας, ἀμήχανόν τι κάλλος ἔχουσα καὶ θεὸς εἶναι ἀναπειθούσα, τοῖς μὲν παροῦσι περιαλγοῦσα, φρονήματος δὲ εὐγενοῦς ἔτι πνέουσα. δάφνη τὴν κεφαλὴν ἔστεπτο καὶ φαρέτρα τῶν ὤμων ἐξῆπτο. καὶ τῷ λαῷ βραχίονι τὸ τόξον ὑπεστήρικτο. ἡ λοιπὴ δὲ χεὶρ ἀφροντίστως ἀπηώρητο. μηρῷ δὲ τῷ δεξιῷ τὸν ἀγκῶνα ἐτέρας χειρὸς ἐφεδράζουσα καὶ τοῖς δακτύλοις τὴν παρειᾶν ἐπιτρέψασα, κάτω νεύουσα καὶ τινα προκείμενον ἔφηβον περισκοποῦσα, τὴν κεφαλὴν ἀνεῖχεν. ὃ δὲ τραύμασι μὲν κατήκιστο· καὶ μικρὸν ἀναφέρειν, ὥσπερ ἐκ βαθέος ὕπνου τοῦ παρ' ὀλίγον θανάτου, κατεφαίνετο. ἦνθι δὲ

καὶ ἐν τούτοις ἀνδρείῳ τῷ κάλλει. καὶ ἡ παρειά, καταρρέοντι τῷ αἵματι φοινιττομένη, λευκότητι πλεον ἀντέλαμπεν. ὀφθαλμοὺς δὲ ἐκείνου οἱ μὲν πόνοι κατέσπων. ἡ δὲ ὄψις τῆς κόρης ἐφ' ἐαυτὴν ἀνείλκε καὶ τοῦτο ὀρᾷν αὐτοὺς ἠνάγκαζεν, ὅτι ἐκείνην ἐώρων. ὥς δὲ πνεῦμα συλλεξάμενος καὶ βύθιον τι ἀσθμήνας, λεπτὸν ὑπεφθέγγατο, καί, ὦ γλυκεῖα, ἔφη, σῶζή μοι ὥς ἀληθῶς, ἡ γέγονας καὶ αὕτη τοῦ πολέμου πάρεργον. οὐκ ἀνέχη δὲ ἄλλως οὐδὲ μετὰ θάνατον ἀποστατεῖν ἡμῶν, ἀλλὰ φάσμα τὸ σὸν καὶ ψυχὴ τὰς ἐμὰς περιέπει τύχας; ἐν σοί, ἔφη, τὰ ἐμά, ἡ κόρη, σῶζεσθαί τε καὶ μή. τοῦτο γοῦν ὀρᾷς, (δείξασα ἐπὶ τῶν γονάτων ξίφος); εἰς δεῦρο ἤργησεν, ὑπὸ τῆς σῆς ἀναπνοῆς ἐπεχόμενον. καὶ ἅμα λέγουσα, ἡ μὲν τῆς πέτρας ἀνέθορεν· οἱ δὲ ἐπὶ τοῦ ὄρους, ὑπὸ θαύματος ἅμα καὶ ἐκπλήξεως, ὥσπερ ὑπὸ πρηστῆρος τῆς ὀψεως βληθέντες, ἄλλος ἄλλον ὑπεδύετο θάμνον.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

*ἀναγκάζω <i>force, compel, constrain</i>	κάθημαι <i>be seated</i>
ἀναθρόσκω <i>spring up, bound up, rebound</i>	καίπερ <i>although</i>
ἀναπείθω <i>persuade, convince</i>	καταικίζω <i>wound severely, spoil utterly, maltreat, disfigure</i>
ἀναφέρω <i>bring up, bring back</i>	καταρρέω <i>flow down</i>
ἀνέλκω <i>draw up</i>	κατασπάω <i>draw, pull down</i>
ἀνέχω <i>hold up; (intrans.) rise up; (mid.) bear up, endure, put up with (+ part.)</i>	καταφαίνω <i>declare, make known</i>
ἀνθέω <i>blossom, bloom</i>	κάτω <i>below, downwards</i>
ἀντιλάμπω <i>kindle a light in turn</i>	*κινέω <i>move; set in motion; urge on</i>
ἀπαιωρέομαι <i>hang down, hang suspended, hover about</i>	νεύω <i>nod</i>
*ἀποδείκνυμι <i>point out, display, make known; appoint, proclaim, create</i>	ὀρμάω <i>set in motion; start off, go; rush; (mid., pass.) rush, be eager, begin + inf.</i>
ἄποθεν <i>from afar</i>	οὐδαμοῦ <i>nowhere</i>
ἀπορέω <i>be without means or resources; be at a loss, be in doubt; lack (+ gen.)</i>	περιαλγέω <i>be greatly pained at + dat.</i>
ἀποστατέω <i>stand aloof from, depart from, be far from</i>	περιέπω <i>treat, handle</i>

ἀργέω <i>lie idle, be unemployed, do nothing</i>	περισκοπέω <i>look round</i>
ἀσθμαίνω <i>breathe hard, gasp for breath</i>	πνέω <i>blow, breath; live; breathe or smell of + gen.</i>
ἀφροντίστω <i>heedlessly</i>	προσπίπτω <i>fall upon, strike against</i>
*βάλλω <i>throw, hit; (mid.) ἐπ' ἐαυτῶν βαλλόμενοι acting on their own</i>	σαλεύω <i>cause to rock, make to oscillate, shake to and fro</i>
*βλέπω <i>see, look at</i>	στέφω <i>put round, encircle, crown, wreath</i>
δεῦρο <i>here, over here</i>	συλλέγω <i>gather, bring together, collect</i>
ἐαλωκώτας < ἀλίσκομαι <i>be captured, be seized</i>	συνίημι <i>understand, comprehend</i>
ἐξάπτω <i>fasten from or to, fasten 'x' in acc. to 'y' in gen.</i>	*σώζω <i>save, keep</i>
ἐπέχω <i>hold on, restrain, check</i>	ὑποδύομαι <i>slip in under, put on</i>
ἐπιτρέπω <i>turn over to, entrust</i>	ὑποστηρίζω <i>underprop, sustain</i>
ἔστεπτο < στέφω	ὑποφθέγγομαι <i>speak in an undertone</i>
ἐφεδράζω <i>set or rest upon</i>	φοινίσσω <i>reddden, make red</i>
έώρων < ὀράω	φρουρέω <i>keep watch</i>

## Adjectives and Nouns and Pronouns

ἀγκών, -ώνος ὁ <i>bend of the arm, elbow</i>	κόρη, -ης ἡ <i>maiden, girl</i>
*αἷμα, αἵματος τό <i>blood</i>	λαϊός, -ά, -όν <i>left</i>
ἀμήχανος, -ον <i>impossible, impracticable</i>	λαμπρός, -ά, -όν <i>bright, brilliant, radiant</i>
ἀναπνοή, -ῆς ἡ <i>recovery of breath, revival</i>	λάφυρα [λά], -ων τά <i>spoils taken in war</i>
ἀνδρεῖος, -α, -ον <i>of or for a man</i>	λεῖα, -ᾶς ἡ <i>booty, plunder</i>

ἄπορος, -ον <i>without passage, having no way in, out, through; impassable; impracticable, difficult</i>	λεπτός, -ή, -όν <i>peeled; thin, fine, delicate</i>
ἀσκήλευτος [ῥ], ον <i>not pillaged or stripped</i>	λευκότης, -ητος ἢ <i>whiteness</i>
ἄσῦλος, -ον <i>safe from violence, inviolate + gen.</i>	μηρός, -οῦ ὁ <i>thigh</i>
βάθους, -εῖα, -ύ <i>deep or high</i>	*νίκη, -ης ἢ <i>victory</i>
βραχίων, -ονος ὁ <i>arm</i>	νικητής, -οῦ ὁ <i>winner</i>
βύθιος, -α, -ον (-ος, -ον) <i>in the deep, sunken</i>	ξίφος [ῖ] -εος (-ους) τό <i>sword</i>
γεγονός, -οῦ τό <i>what happened</i>	*ὄρος, -εος (-ους) τό <i>mountain, hill</i>
γλυκύς, -εῖα, -ύ <i>sweet, pleasant, delightful</i>	*ὀφθαλμός, -οῦ ὁ <i>eye</i>
γόνυ, -ατος τό <i>knee</i>	ὄψις, -ιος (-ηος, -εως) ἢ <i>vision, sight</i>
δάκτυλος, -ου ὁ <i>finger</i>	παρειά, -ᾶς ἢ <i>the cheek</i>
δάφνη, -ης ἢ <i>laurel</i>	πάρεργον, -ου τό <i>subordinate or secondary business; casualty</i>
δεξιός, -ά, -όν <i>on the right; fortunate; dexterous, skillful, clever; (f.) right hand</i>	παρόντες, -ων οἱ <i>being present</i>
*εἰρήνη, εἰρήνης ἢ <i>peace</i>	πέτρα, -ας ἢ <i>rock; cliff, ledge</i>
ἐκπληξίς, -ιος (-ηος, -εως) ἢ <i>consternation, terror, mental disturbance, passion</i>	πλείων (πλέων), πλεῖον (πλέον) <i>more</i>
ἐρήμιος, -ον <i>desolate, solitary; (f.) desert</i>	πνεῦμα, -ατος τό <i>blast, wind</i>
εὐγενής, -ές <i>well-born, noble</i>	πόνος, -ου ὁ <i>hard work, toil, suffering</i>
ἐφηβος, -οῦ ὁ <i>one arrived at adolescence</i>	πρηστήρ, -ῆρος ὁ <i>hurricane; pair of bellows</i>
θάμνος, -οῦ ὁ ἢ <i>bush, shrub</i>	σκηνή, -ῆς ἢ <i>tent, booth; stage building, stage</i>
*θάνατος, -ου ὁ <i>death</i>	τραῦμα, -ατος τό <i>wound, hurt</i>
θαῦμα, -ατος τό <i>wonder, marvel; astonishment</i>	τόξον, -ου τό <i>bow</i>



θέαμα, -ατος τό *sight, show, spectacle*

θεωρός, -οῦ ὁ *spectator*

κάλλος, -εος (-ους) τό *beauty*

κεκινηκότες, -ων οἱ *having moved*

κέρδος, -εος (-ους) τό *gain, profit*

κεφαλή, -ῆς ἡ *head*

\*τύχη, -ης ἡ *fortune, luck; fate, necessity*

ὑπνος, -ου ὁ *sleep, slumber*

φαρέτρα, -ας ἡ *quiver*

φάσμα, -ατος τό *apparition, phantom*

φρόνημα, -ατος τό *mind, spirit*

## Module 58 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

οὐκ ἀνέχη δ' ὅμως οὐδὲ μετὰ θάνατον ἀποστατεῖν ἡμῶν, ἀλλὰ φάσμα τὸ σὸν καὶ ψυχὴ τὰς ἐμάς περιέπει τύχας; ἐν σοί, ἔφη, τὰ ἐμά, ἡ κόρη, σώζεσθαί τε καὶ μή.

Check your answers with those in the **Answer Key**.

## Module 58 Practice Identifying Clitics and Full Words

Translate this sentence so that you understand it well. Read the sentence out loud, trying your best not to translate into English. Pick out the clitics and the **full words**, and then check your answers with those in the **Answer Key**.

οὐκ ἀνέχη δ' ὅμως οὐδὲ μετὰ θάνατον ἀποστατεῖν ἡμῶν, ἀλλὰ φάσμα τὸ σὸν καὶ ψυχὴ τὰς ἐμάς περιέπει τύχας; ἐν σοί, ἔφη, τὰ ἐμά, ἡ κόρη, σώζεσθαί τε καὶ μή.



## Module 58 Top 251–550 Vocabulary to be Memorized

### Verbs

ἀπέχω *hold off, keep off or away; be away from, be distant from*

βαίνω, βήσομαι, ἔβην, βέβηκα, βέβαμαι, ἐβάθην *step, walk, go; (perf.) stand*

διαίρέω *take one from another, cleave in twain, divide into parts; take down a part + gen.*

κατηγορέω, κατηγορήσω, κατηγορήσα, κατηγορήκα, κατηγορήμαι, κατηγορήθην *speak against, accuse + gen. of person accused, charge ‘x’ in gen. with ‘y’ in acc.; argue, make a case*

φράζω, φράσω, ἔφρασα (ἔφρασσα), πέφρακα, πέφρασμαι, ἐφράσθην *point out, show; tell, declare, explain*

### Adjectives and Nouns

ἀγορά, ἀγορᾶς ἡ *marketplace*

δόμος, δόμου ὁ *house*

ἐλεύθερος, ἐλευθέρᾱ, ἐλεύθερον *free, independent + gen.*

μυρίος, μυριά, μυρίον *numberless, countless*

πονηρός, πονηρά, πονηρόν *worthless, evil, base*

## Module 58 Reading Morphologically by James Patterson

### /μι Verbs

A handful of Greek verbs are called /μι verbs because some of the personal markers they use are not the standard ones you learned, like first person singular /μι instead of /ω. Textbooks tend to present these verbs as impossibly exceptional when, in fact, most forms of /μι verbs are regular. For example, only the forms of the progressive active indicative stray from the norm, and even then they are not always that weird.

Some common /μι verbs are these, in alphabetical order:

Base	Progressive Present	English Equivalent
δεικ/	δεικ/νυ/μι > δείκνυμι	<i>I show</i>
δο/	δι/δο/μι > δίδωμι	<i>I give</i>
ἐσ/	ἐσ/μι > εἰμί	<i>I am</i>
θε/	θι/θε/μι > τίθημι	<i>I put, place</i>
ἵε/	ἴι/ἵε/μι > ἵημι	<i>I throw</i>
ὀλ/	ὀλ/νυ/μι > ὀλλυμι	<i>I destroy</i>
ὀμ/	ὀμ/νυ/μι > ὀμνυμι	<i>I swear</i>
στα/	σι/στα/μι > ἵστημι	<i>I stand</i>
φα/	φα/μι > φημί	<i>I say</i>

## The Present Progressive

From the forms above, you can see that /μι verbs mark progressive aspect in one of three ways. A few only exist in the progressive, so need no explicit progressive aspect marker:

ἐσ/	ἐσ/μι > εἰμί	<i>I am</i>
φα/	φα/μι > φημί	<i>I say</i>

Otherwise, if the base ends in a vowel, the progressive aspect is marked by reduplication with iota:

δο/	δι/δο/μι > δίδωμι	<i>I give</i>
θε/	θι/θε/μι > τίθημι	<i>I put, place</i>
ἵε/	ἴι/ἵε/μι > ἵημι	<i>I throw</i>
στα/	σι/στα/μι > ἵστημι	<i>I stand</i>

If, however, the base ends in a consonant, the progressive aspect is marked by /νυ/:

δεικ/	δεικ/νυ/μι > δείκνυμι	<i>I show</i>
ὀλ/	ὀλ/νυ/μι > ὀλλυμι	<i>I destroy</i>
ὀμ/	ὀμ/νυ/μι > ὀμνυμι	<i>I swear</i>

To form the present progressive active, the following personal markers are added. Note that these are athematic:

/μι	/μεν
-----	------

/ς	/τε
/σι	/ασι

In the singular, the last vowel of the base lengthens:

δι/δο/μι > δίδωμι	δι/δο/μεν > δίδομεν
δι/δο/ς > δίδως	δι/δο/τε > δίδοτε
δι/δο/σι > δίδωσι	δι/δο/ασι > διδόασι
δεικ/νυ/μι > δείκνυμι	δεικ/νυ/μεν > δείκνυμεν
δεικ/νυ/ς > δείκνυς	δεικ/νυ/τε > δείκνυτε
δεικ/νυ/σι > δείκνυσι	δεικ/νυ/ασι > δεικνύασι

The present progressive middle and passive is athematic: **δίδομαι, δίδοσαι, δίδοται**, etc.

## The Past Progressive

The past progressive (a.k.a. imperfect) is formed as expected: past time marker plus base and progressive aspect markers plus athematic personal markers:

/ν	/μεν
/ς	/τε
/ø	/σαν

Again, the last vowel of the base lengthens in the singular. However, in the second and third persons **η** is written **ει** and **ω** is written **ον**:

ἐ/θι/θε/ν > ἐτίθην	ἐ/θι/θε/μεν > ἐτίθεμεν
ἐ/θι/θε/ς > ἐτίθεις	ἐ/θι/θε/τε > ἐτίθετε
ἐ/θι/θε/ø > ἐτίθει	ἐ/θι/θε/σαν > ἐτίθεσαν

The past progressive middle and passive is athematic: **ἐτιθέμην, ἐτίθεσο, ἐτίθετο**, etc.

## Kappa Aorists

The only other real oddity about /**μ**/ verbs has to do with the bases **δο**/, **θε**/, and **ξε**/. In the aorist active, they use /**κ**/ in the singular:

ἐ/δο/κ/α > ἔδωκα	ἐ/δο/μεν > ἔδομεν
ἐ/δο/κ/ας > ἔδωκας	ἐ/δο/τε > ἔδοτε
ἐ/δο/κ/ε > ἔδωκε	ἐ/δο/σαν > ἔδοσαν

## Module 59

# Narratology VII: Space

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## Module 59 Summary

In this module you learn about space.

## Space

The poet Hesiod in the *Theogony* put his world into the void, called Chaos (Χάος). The philosopher Demokritos imagined a universe made up entirely of atoms and void, reasoning that for atoms to exist, void or space must also. In narratology, space represents **(1) setting**: the place where the action occurs, **(2) locations**: the smaller venues within the larger setting where action occurs, **(3) story-space**: the settings and locations, noted above plus any locations mentioned where no action occurs, **(4) story-world**: spaces completed by the narratee's imagination, guided by her knowledge and experience, and **(5) story-universe**: the world presented as actual in the text and counterfactual worlds, constructed by the beliefs, dreams, fears, hypotheticals, and wishes that characters have.<sup>1</sup>

## Examples of Settings, Locations, Story-Space, Story-World in Homer and Euripides

### Homer, *Iliad* and *Odyssey*

In the *Iliad*, the setting is the eastern Mediterranean, along the Aegean Sea.<sup>2</sup> The locations include the battlefield, citadel of Troy, Hephaistos' forge, Khryse,

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1 <https://www.lhn.uni-hamburg.de/node/55.html>

2 For maps, follow this link <https://blog.oup.com/2013/11/maps-of-the-iliad/#:~:text=While%20The%20Iliad%20is%20a,Mediterranean%2C%20along%20the%20Aegean%20Sea.>

Olympus, Paris' bedroom, the Skamandros River, the ships, and the walls. The story-space adds Ethiopia, Hades, and the hometowns of various characters to what has just been mentioned.

In the *Odyssey*, the setting is the Mediterranean basin. The locations include Aiaia, Aiolia, Hades, Isle of Helios, Ismaros, Ithaka, Ogygia, the Peloponnesos, Phaiakia, Sikilia, Telepylos. Some of these locations are real and others imagined. The story-space adds the hometowns of various characters to what has just been mentioned.

For the *Iliad* and *Odyssey*, the story-world includes the settings, locations, and story spaces mentioned above and adds to them what the narratee understands as a participant in recreating the story of the events she hears. In 750 BCE, a Greek narratee could have added to the story-world the knowledge, experience, and moral compass each has about the Mediterranean world and its inhabitants. Today, each narratee brings along her own individual sets of knowledge, experience, and moral compass as she recreates the events she reads.

### Euripides, *Iphigeneia at Aulis*

In *Iphigeneia at Aulis*, the setting is Aulis, Boiotia. The locations include the altar of sacrifice and the encampment. The story-space adds Argos, Kalkhis, Mykenai, Mt. Pelion, Phthia, Tauris, Troy.

The story-world includes the settings, locations, and story spaces mentioned above and adds to them what the narratee understands as a participant in recreating the story of the events she hears. In 450 BCE, a Greek narratee could have added to the story-world the knowledge, experience, and moral compass each has about the Mediterranean world and its inhabitants. Today, each narratee brings along her own individual sets of knowledge, experience, and moral compass as she recreates the events she reads or watches.

### Examples of Story-Universe

As noted, the story-universe includes the world presented as actual in the text and counterfactual worlds, constructed by the beliefs, dreams, fears, hypotheticals, and wishes that characters have.

1. As Odysseus, disguised as a beggar, tests the suitors and others, Penelope and Eurynome offer wishes for a future they are praying for.

#### Homer, *Odyssey* 17. 492-500, Character-Text

τοῦ δ' ὥς οὖν ἤκουσε περίφρων Πηνελόπεια  
βλημένον ἐν μεγάρῳ, μετ' ἄρα δμῶϊσιν ἔειπεν·  
“αἴθ' οὕτως αὐτόν σε βάλοι κλυτότοξος Ἀπόλλων.”  
τὴν δ' αὖτ' Εὐρυνόμη ταμίη πρὸς μῦθον ἔειπεν·  
“εἰ γάρ ἐπ' ἀρῇσιν τέλος ἡμετέρῃσι γένοιτο·

οὐκ ἄν τις τούτων γε εὐθρονον ἦω ἴκοιτο.”  
 τὴν δ’ αὖτε προσέειπε περίφρων Πηνελόπεια·  
 “μαῖ’, ἐχθροὶ μὲν πάντες, ἐπεὶ κακὰ μηχανώονται·  
 Ἀντίνοος δὲ μάλιστα μελαίνῃ κηρὶ ἔοικε.

*And so when Penelope heard that he was  
 Struck in the megaron, before her slaves she said,  
 “I wish the famous archer Apollon would strike you [Antinoos] too like this.”  
 And Eurynome the slave answered her with this speech,  
 “If our prayers could be answered,  
 Not one of them would rise with the splendid dawn.”  
 And then cunning Penelope answered her,  
 “Yes, dear, all are our enemies when they plot evil.  
 And Antinoos especially resembles black death.”*

The secondary narrator-focalizers, Penelope and Eurynome, hope for the death of the suitors who have been violating xenia by consuming the wealth of Odysseus, Penelope, and Telemakhos.

2. Later in this exchange between Penelope and her husband Odysseus disguised as a beggar, Penelope recounts to the beggar - whom at least a part of her thinks may be Odysseus - a dream, asking him to interpret it for her.

#### **Homer, *Odyssey* 19.535-561, Character-Text**

“ἀλλ’ ἄγε μοι τὸν ὄνειρον ὑπόκριναι καὶ ἄκουσον.  
 χῆνές μοι κατὰ οἶκον εἴκοσι πυρὸν ἔδουσιν  
 ἐξ ὕδατος, καὶ τέ σφιν ἰαίνομαι εἰσορόωσα·  
 ἐλθὼν δ’ ἐξ ὄρεος μέγας αἰετὸς ἀγκυλοχεΐλης  
 πᾶσι κατ’ αὐχένας ἤξε καὶ ἔκτανεν· οἱ δ’ ἐκέχυντο  
 ἀθρόοι ἐν μεγάροις, ὃ δ’ ἐς αἰθέρα δῖαν ἀέρθη.  
 αὐτὰρ ἐγὼ κλαῖον καὶ ἐκώκουν ἔν περ ὄνειρῳ,  
 ἄμφι δ’ ἔμ’ ἠγερέθοντο ἐϋπλοκαμίδες Ἀχαιοί,  
 οἴκτρ’ ὀλοφυρομένην ὃ μοι αἰετὸς ἔκτανε χῆνας.  
 ἅψ δ’ ἐλθὼν κατ’ ἄρ’ ἔζετ’ ἐπὶ προὔχοντι μελάρῳ,  
 φωνῇ δὲ βροτέῃ κατερήτυε φώνησέν τε.”  
 ‘θάρσει, Ἰκαρίου κόρυη τηλεκλειτοῖο·  
 οὐκ ὄναρ, ἀλλ’ ὕπαρ ἐσθλόν, ὃ τοι τετελεσμένον ἔσται.  
 χῆνες μὲν μνηστῆρες, ἐγὼ δέ τοι αἰετὸς ὄρνις  
 ἦα πάρος, νῦν αὖτε τεὸς πόσις εἰλήλουθα,  
 ὃς πᾶσι μνηστῆρσιν ἀεικέα πότμον ἐφήσω.’  
 “ὥς ἔφατ’, αὐτὰρ ἐμὲ μελιγδῆς ὕπνος ἀνῆκε·  
 παπτήνασα δὲ χῆνας ἐνὶ μεγάροισι νόησα  
 πυρὸν ἐρεπτομένους παρὰ πύελον, ἧχι πάρος περ.”  
 τὴν δ’ ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·  
 “ὦ γύναι, οὗ πῶς ἔστιν ὑποκρίνασθαι ὄνειρον  
 ἄλλῃ ἀποκλίναντ’, ἐπεὶ ἦ ῥά τοι αὐτὸς Ὀδυσσεύς  
 πέφραδ’ ὅπως τελέει· μνηστῆρσι δὲ φαίνεται ὄλεθρος  
 πᾶσι μάλ’, οὐδέ κέ τις θάνατον καὶ κῆρας ἀλύξει.”

τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·  
 “ξείν’, ἧ τοι μὲν ὄνειροι ἀμήχανοι ἀκριτόμυθοι  
 γίγνοντ’, οὐδέ τι πάντα τελείεται ἀνθρώποισι.”  
*“But, come, you must interpret and hear the dream.”*

*Twenty geese from the water are at my house,  
 eating wheat. I am cheered by them as I look on.  
 Then a great eagle with a hooked beak comes from a mountain.  
 He breaks their necks and kills them all. They lie  
 in a heap in the megaron and he soars into the shining sky.  
 And I am weeping and crying in the dream.  
 The beautiful haired Akhaian women gather about me  
 As I cry in mourning because an eagle killed my geese.  
 And he, circling back, perches on a high rafter.  
 With human voice he checks me, saying:”  
 ‘You must be brave, daughter of far-famed Ikarios.  
 This was no dream but a fine waking vision which will come to pass.  
 The geese are the suitors. And I who once was a feathered  
 eagle am now again your husband, returned.  
 I will bring a wretched fate upon all the suitors.’  
 Thus he spoke. Then honeyed sleep left me.  
 And I saw the geese in the megaron and I took note.  
 They were feeding on wheat from the trough just as they had before.”  
 And crafty Odysseus spoke in response to her:  
 “I suppose it is not possible to explain the dream  
 in another way since Odysseus himself  
 said how it will end. Destruction seems likely for all  
 the suitors and no one will escape death and doom.”  
 And thoughtful Penelope answered him in turn:  
 “Stranger, dreams are impossibly difficult  
 to decipher and for mortals all does not come to pass.”*

The dream, of course, interprets itself. The scene then serves a different narrative purpose than Penelope suggests, which may be that the primary narrator-focalizer has his secondary narrator-focalizers, Penelope and Odysseus, dance together as each tests the other. Odysseus the beggar seeks to determine his wife’s fidelity and Penelope seeks to determine who the beggar is. In addition to working on this secondary level, the scene also operates on the primary, as the primary narrator-focalizer asks his primary narratee to fill in the spaces, answering for herself whether she thinks Penelope has recognized the beggar or not. The evidence is ambiguous, allowing for a variety of differing conclusions. Whatever each narratee decides, Penelope decides after twenty years that now is the time to set the contest of the bow, which, intentionally or not, gives her husband Odysseus the plan for defeating the suitors that he had been searching for.



3. Shifting from the *Odyssey* to the *Iliad*, we see in this next excerpt a prayer from the past and its unintended consequences. Back in Book 1 of the epic, Akhilleus had asked his mother Thetis to convince Zeus to allow the Trojans to kill the Greeks so that the Greeks would come to realize how much they had need of Akhilleus to fight for them and how wrong Agamemnon was for insulting him. Now, near the end of the epic, the consequences of what Akhilleus prayed for bear rotten fruit.

**Homer, *Iliad* 18. 98-110, Character-Text**

αὐτίκα τεθναίην, ἐπεὶ οὐκ ἄρ' ἔμελλον ἐταίρῳ  
 κτεινομένῳ ἐπαμῦναι· ὁ μὲν μάλα τηλόθι πάτρης  
 ἔφθιτ', ἐμεῖο δὲ δῆσεν ἀρῆς ἀλκτῆρα γενέσθαι.  
 νῦν δ' ἐπεὶ οὐ νέομαί γε φίλην ἐς πατρίδα γαῖαν,  
 οὐδέ τι Πατρόκλῳ γενόμην φάος οὐδ' ἐτάροισι  
 τοῖς ἄλλοις, οἳ δὴ πολέες δάμεν Ἕκτορι δίῳ,  
 ἀλλ' ἦμαι παρὰ νηυσὶν ἐτώσιον ἄχθος ἀρούρης,  
 τοῖος ἐὼν οἷος οὗ τις Ἀχαιῶν χαλκοχιτώνων  
 ἐν πολέμῳ· ἀγορῇ δέ τ' ἀμείνονές εἰσι καὶ ἄλλοι.  
 ὥς ἔρις ἔκ τε θεῶν ἔκ τ' ἀνθρώπων ἀπόλοιτο  
 καὶ χόλος, ὅς τ' ἐφέηκε πολύφρονά περ χαλεπῆναι,  
 ὅς τε πολὺ γλυκίων μέλιτος καταλειβομένοιο  
 ἀνδρῶν ἐν στήθεσσιν ἀέξεται ἥντε καπνός·

*May I soon be dead, since I was of no help to my comrade  
 When he was killed. Very far from his fatherland,  
 He perished and did not have me to protect him from harm.  
 Right now, since I am not returning to my beloved fatherland,  
 And I was not a beacon for Patroklos nor for the rest  
 Of my companions, many of whom were killed by great Hektor  
 While I sat beside my ships, dead weight on fertile ground,  
 Even though I am different from all others of the bronze-armored Greeks  
 On the battlefield but in assembly many surpass me.  
 I wish strife would be banished from gods and people,  
 And anger which impels even the wise to be wroth.  
 For it, far sweeter than dripping honey,  
 wells in the hearts of humankind like smoke.*

The secondary narrator-focalizer, Akhilleus, upset with Hektor and himself for the death of his beloved companion Patroklos, prays for death and wishes that anger ceased to exist in the world of gods and mortals.

4. Some three hundred years after Homer lived, Euripides wrote his tragic and comic plays. In this play the primary focalizer has his secondary narrator-focalizer, Klytaimestra, explain to her narratee, her husband Agamemnon, what her life will be like if he sacrifices their daughter Iphigeneia.

**Euripides, *Iphigeneia at Aulis* 1171-1195, Character-Text**

ἄγ', εἰ στρατεύσῃ καταλιπὼν μ' ἐν δώμασιν,  
 κάκει γενήσῃ διὰ μακρᾶς ἀπουσίας,  
 τίν' ἐν δόμοις με καρδίαν ἔξειν δοκεῖς;  
 ὅταν θρόνους τῆσδ' εἰσίδω πάντας κενούς,  
 κενούς δὲ παρθενῶνας, ἐπὶ δὲ δακρύοις  
 μόνη κάθωμαι, τήνδε θρηνησοῦσ' αἰεὶ·  
 Ἀπώλεσέν σ', ὦ τέκνον, ὁ φυτεύσας πατήρ,  
 αὐτὸς κτανών, οὐκ ἄλλος οὐδ' ἄλλη χερί,  
 τοιόνδε <νόστον> καταλιπὼν πρὸς τοὺς δόμους.  
 ἐπεὶ βραχείας προφάσεως ἔδει μόνον,  
 ἐφ' ἧ σ' ἐγὼ καὶ παῖδες αἱ λελειμμένοι  
 δεξιόμεθα δέξιν ἦν σε δέξασθαι χρεών.  
 μὴ δῆτα πρὸς θεῶν μήτ' ἀναγκάσης ἐμὲ  
 κακὴν γενέσθαι περὶ σέ, μήτ' αὐτὸς γένῃ.  
 εἰέν·  
 θύσεις † δὲ παῖδ', ἔνθα † τίνας εὐχὰς ἐρεῖς;  
 τί σοι κατεύξῃ τάγαθόν, σφάζων τέκνον;  
 νόστον πονηρόν, οἴκοθέν γ' αἰσχυρῶς ἰών;  
 ἀλλ' ἐμὲ δίκαιον ἀγαθὸν εὖχεσθαί τί σοι;  
 οὐ τᾶρ' ἀσυνέτους τοὺς θεοὺς ἡγοίμεθ' ἄν,  
 εἰ τοῖσιν αὐθένταισιν εὖ φρονήσομεν;  
 ἦκων δ' ἄν Ἄργος προσπέσοις τέκνοισι σοῖς;  
 ἀλλ' οὐ θέμις σοι. τίς δὲ καὶ προσβλέψεται  
 παίδων σ', ἵν' αὐτῶν προσέμενος κτάνῃς τινά;  
 ταῦτ' ἤλθες ἤδη διὰ λόγων, ἢ σκῆπτρά σοι  
 μόνον διαφέρειν καὶ στρατηλατεῖν μέλει;

*Come now, if you got to war, leaving me at home,  
 And you are gone for a long time,  
 What concern of the heart will I in the household?  
 When I see all chairs without her to sit in them,  
 And an empty bedroom, and in tears  
 Sink down alone, mourning her always.  
 Child, the father who begot you has destroyed you,  
 Killing you himself, no other did it nor by another's hand.  
 This is the return home he has left for himself,  
 Since I've such little need for a reason,  
 By which I and my remaining children  
 Will offer you the welcome which you must receive.  
 By the gods please do not compel me towards  
 Evil against you and do not become evil yourself.  
 Well, will you sacrifice the child? Then what prayers will you utter?  
 What good will you invoke upon yourself after killing her?  
 A dreadful return to match your disgraceful departure from home?  
 What just and noble prayer shall I make for you?  
 Shouldn't we believe the gods are idiots  
 If we will think well of murderers?  
 Returning to Argos should you meet your children?*

*No. It is not your right. And will any of our children  
Face you so that you can attack and kill one of them?  
Have you thought this through, or is your one care  
To carry a scepter about and lead men to war?*

Klytaimestra imagines a world without Iphigeneia and also what she would do to her husband should he sacrifice his daughter, survive the Trojan war, and return home alive. Primary narratees know from the mythic tradition that while Agamemnon is away fighting at Troy, Klytaimestra will have an affair with Aigisthos and then will pray that her husband returns home alive so that she can kill him. In his play *Agamemnon*, Aiskhylos, an older contemporary of Euripides, tells of Agamemnon's return home and murder at the hands of Klytaimestra. The mythic tradition and the play of Aiskhylos confirm the fate Klytaimestra says she will pray for in these lines.

5. *Speaking Bones* offers us another dream of vengeance. The primary narrator-focalizer has his secondary narrator-focalizer, Tanto, the son of Théra and Takval, travel to the Barrows in search of weapons.

**Ken Liu, *Speaking Bones* p. 51, Character-Text**

"The Lyuku have taken away my parents, my grandmother, my grandfather in Dara, my mother's family there that I never even knew, my friends, my teachers, my elders—and I do not know if any of them are still alive."

He paused again, choking back tears. Taking deep breaths to calm himself, he went on.

"They must be confronted lest the darkness marking the end of the Fifth Age once again descend upon the scrublands, and you be forced to destroy humanity once more for forgetting your lessons. Therefore, I have come to this forbidden place in search of those mighty weapons once wielded by the haughty chiefs of the last age.

"The shamans say that the weapons of the Fifth Age were unnatural and wicked, but I do not agree. My mother always told me that there is nothing inherently good or wicked in the nature of tools, for they only serve to amplify what is already present in the hearts of humankind. The Lyuku are wicked and seek to enslave, and in their hands the city-ships of Dara further evil. My parents are good and seek to free the Agon, and in their hands the weapons of Dara bolster good. We show our character not by the weapons we choose, but through the purpose for which we fight and manner in which we wield them."

Tanto wishes to find weapons that he can wield to fulfill his dream of avenging his loved ones and preventing the Lyuku from enslaving more people.

As primary narratees engage actively with these texts, they build their own representations of the worlds created by the text's various narrators and focalizers. What they build is informed by their own experience, knowledge, and moral compass, all of which may be influenced by their interaction with the text.

## Module 59 Practice Translating

Translate the passage below, which has been adapted slightly from Book 1 of Heliodoros' *Aithiopika* (Αἰθιοπικά). Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

ἡ γὰρ μεῖζόν τι καὶ θεióτερον εἶναι αὐτοῖς ὀρθωθεῖσα ἔδοξε, τῶν μὲν βελῶν τῇ ἀθρόῳ κινήσει κλαγξάντων, χρυσοῦφοῦς δὲ τῆς ἐσθῆτος πρὸς τὸν ἥλιον ἀνταυγαζούσης, καὶ τῆς κόμης ὑπὸ τῷ στεφάνῳ Βακχεῖον σοβουμένης καὶ τοῖς νώτοις πλείστον ὅσον ἐπιτρεχούσης. τοὺς μὲν ταῦτα ἐκεδειμάτου. καὶ πλέον τῶν ὀρωμένων, ἢ τῶν γενομένων ἄγνοια ἐσοβεῖτο. οἱ μὲν γὰρ θεόν τινα ἔλεγον, ἢ Ἄρτεμιν, ἢ τὴν ἐγγύριον Ἴσιν. οἱ δ' ἔλεγον ἰέρειαν ὑπὸ τοῦ θεῶν ἐκμεμνηνῆσαν καὶ τὸν ὀρώμενον πολὺν φόνον ἐργασαμένην. καὶ οἱ μὲν ταῦτα ἐγίνωσκον· τὰ ὄντα δὲ οὐπω ἐγίνωσκον.

ἡ δέ, ἀθρόον κατενεχθεῖσα ἐπὶ τὸν νεανίαν καὶ πανταχόθεν αὐτῷ περιχυθεῖσα, ἐδάκρυεν, ἐφίλει, κατέματτεν, ἀνῶμωζεν, ἠπίσται κατέχουσα. ταῦτα ὀρῶντες οἱ Αἰγύπτιοι πρὸς ἐτέρας ἐννοίας τὴν γνώμην μετέβαλλον, καὶ Ποῦ ταῦτ' ἂν εἴη θεοῦ τὰ ἔργα, λέγοντες. Ποῦ δ' ἂν νεκρὸν σῶμα φιλοίῃ δαίμων οὕτω περιπαθῶς; τολμᾶν ἑαυτοῖς παρεκελεύοντο καὶ πορευθέντες ἐγγύθεν, λαμβάνειν τὴν τῶν ἀληθῶν γνώσιν ἐπειρῶντο. ἀναλαβόντες οὖν ἑαυτοὺς καταθέουσι. καὶ τὴν κόρην ἔτι πρὸς τοῖς τραύμασιν οὔσαν τοῦ νεανίου καταλαμβάνουσι. καὶ ἐπιστάντες ὀπισθεν, εἶχον ἑαυτούς, οὔτε τι λέγειν, οὔτε τι πράττειν ἀποθαροῦντες.

κτύπου δὲ περιχήσαντος, καὶ τῆς ἐξ αὐτῶν σκιάς τοῖς ὀφθαλμοῖς παρεμπεσοῦσης, ἀνένευσεν ἡ κόρη. καὶ ἰδοῦσα, αὐθις ἐπένευσε, πρὸς μὲν τὸ ἀηθρες τῆς χροιάς καὶ τὸ ληστρικὸν τῆς ὄψεως ἐν ὀπλοῖς δεικνυμένης οὐδὲ κατὰ μικρὸν ἐκπλαγεῖσα, πρὸς δὲ τὴν θεραπείαν τοῦ κειμένου πᾶσαν ἑαυτὴν τρέψασα. οὕτως ἄρα πόθος ἀκριβῆς καὶ ἔρωας ἀκραφνῆς τῶν μὲν ἔξωθεν προσπιπτόντων, ἀλγυνῶν τε καὶ ἡδέων, πάντων ὑπερφρονεῖ. πρὸς ἔν δὲ τὸ φιλούμενον καὶ ὀρᾶν καὶ συννεῦναι τὸ φρόνημα καταναγκάζει. ὥς δὲ παραμείψαντες οἱ ληστὰι κατὰ πρόσωπον ἔστησαν καὶ τι καὶ μέλλειν ἐπιχειρεῖν ἐώκεσαν, αὐθις ἡ παῖς ἀνένευσε, καὶ μέλανας ἰδοῦσα τὴν χροιάν καὶ τὴν ὄψιν ἀύχμηρους. εἰ μὲν εἰδῶλα τῶν κειμένων ἐστέ, φησίν, οὐκ ἐν δίκῃ παρενοχλεῖτε ἡμῖν· οἱ μὲν γὰρ πλείστοι χερσὶ ταῖς ἀλλήλων ἀνήρρησθε.

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

**\*ἀναιρέω** *take up, pick up; make away with, destroy, kill; appoint, ordain; answer, give a response*

**ἀναλαμβάνω** *take back, into, or up*

**ἀνανεύω** *throw the head back; deny, refuse*

**ἀνοιμῶζω** *wail aloud*

**ἀνταυγάζω** *expose to the light, illuminate*

**ἀπιστέω** *disbelieve, distrust; disobey*

**ἀποθαρρέω** *take courage, have full confidence*

**αὔ, αὐθις (αὐτίς)** *again, in turn, hereafter*

**δακρύω** *weep*

**ἐγγύθεν** *near, close by*

**ἐκδειματόω** *frighten*

**ἐκμεμηνυῖαν < ἐκμαίνω** *drive mad with passion*

**ἐκπλαγεῖσα < ἐκπλήσσω** *expel; to astound, shock, amaze*

**ἐπινεύω** *nod, look down*

**\*ἔουκα (perf. with pres. sense)** *be like, look like + dat.; seem likely, seem probable + inf.*

**ἐπιχειρέω** *put one's hand to, attempt + dat. or + inf.*

**\*ἐργάζομαι (augments εἰ and ἦ)** *be busy, work at; make; perform; do 'x' in acc. to 'y' in acc.*

**κλάζω** *make a sharp piercing sound; scream; bark, bay; clash, rattle*

**μεταβάλλω** *throw into a different position, turn quickly*

**νεύω** *nod*

**ὄπισθεν** *behind; hereafter*

**ὀρθόω** *set straight, set upright; (pass.) stand up*

**παρακελεύω** *order, command*

**παραμείβομαι** *pass by, drive past*

**παρεμπίπτω** *fall in, creep in*

**παρενοχλέω** *trouble greatly + dat.; annoy*

**\*πειράω** *make trial of + gen.; try + inf. περιηχέω* *resound or ring all round*

**περιπαθῶς** *passionately*

**περιχυθεῖσα < περιχέω** *pour, spread, or scatter round or over*

**πορεύω** *make to go, convey; (mid.) go, walk, march*

**πρόσειμι** *approach*

**προσπίπτω** *fall upon, strike against*

**σοβέω** *scare away; move rapidly*

**συννεύω** *converge, bow down together; consent, agree*

<b>καταθέω</b> <i>run down</i>	<b>τολμάω</b> <i>dare, be daring, undertake</i>
<b>καταλαμβάνω</b> <i>come across, overtake</i>	<b>*τρέπω (τράπω)</b> <i>turn, rout</i>
<b>καταμάσσω</b> <i>wipe off</i>	<b>ὑπερφρονέω</b> <i>be over-proud, have high thoughts; overlook, despise, think little of</i>
<b>καταναγκάζω</b> <i>overpower by force, confine</i>	<b>ὑποτρέχω</b> <i>run under, stretch under, run in between</i>
<b>κατενεχθεῖσα</b> < <b>καταφέρω</b> <i>carry down; (pass.) enter, go down</i>	<b>φιλέω</b> <i>love, regard with affection</i>
<b>*κατέχω</b> <i>hold fast; detain, hold back, withhold; possess + gen.</i>	

## Adjectives and Nouns and Pronouns

<b>ἄγνοιᾶ, -ᾶς ἡ</b> <i>want of perception, ignorance</i>	<b>κόμη, -ης ἡ</b> <i>hair</i>
<b>ἀήθης, -ες</b> <i>unwonted, strange</i>	<b>κόρη, -ης ἡ</b> <i>maiden, girl</i>
<b>ἄθροος, -α, -ον</b> <i>in crowds, heaps, or masses; sudden</i>	<b>κτύπος, -ου ὁ</b> <i>crash, bang, din</i>
<b>ἄκραιφνης, -ές</b> <i>unmixed, pure; untouched, inviolate</i>	<b>ληστής, -οῦ ὁ</b> <i>robber, pirate</i>
<b>ἀκριβής, -ές</b> <i>exact, accurate, precise</i>	<b>ληστρικός, -ή, -όν</b> <i>piratical, of a pirate</i>
<b>ἀλγεινός, -ή, -όν</b> <i>painful, grievous</i>	<b>μεῖζων (μέζων), μεῖζον (μέζον)</b> <i>greater, bigger, stronger</i>
<b>Ἄρτεμις, -ιδος ἡ</b> <i>Artemis, goddess of animals and the hunt</i>	<b>μέλας, μέλαινα, μέλαν</b> <i>black, dark</i>
<b>αὐχμηρός, -ά, -όν</b> <i>dry, rough</i>	<b>νεανίας, -ου ὁ</b> <i>young man</i>
<b>Βακχεῖος, -ᾶ, -ον</b> <i>of or belonging to Bakkhos</i>	<b>νεκρός, -οῦ ὁ</b> <i>corpse</i>
<b>βέλος, -εος (-ους) τό</b> <i>missile, arrow, weapon</i>	<b>νῶτον, -ου τό</b> <i>the back; surface</i>
<b>*γνώμη, γνώμης ἡ</b> <i>judgment, thought, opinion, purpose</i>	<b>ὄντα, -ων τά</b> <i>the truth</i>

γνώσις, -ιος (-ηος, -εως) ἡ <i>inquiry, investigation, knowledge</i>	*ὄπλον, -ου τό <i>tool; (pl.) weapons</i>
*δαίμων, δαίμονος ὁ ἡ <i>spirit, god, demon</i>	*ὀφθαλμός, -οῦ ὁ <i>eye</i>
ἐγχώριος, -ον, (-ος, -α, -ον) <i>in or of the country</i>	ὄψις, -ιος (-ηος, -εως) ἡ <i>sight, vision</i>
εἶδωλον, -ου τό <i>phantom, image, likeness; idol</i>	πανταχόθεν <i>from all sides</i>
ἐννοια, -ας ἡ <i>thought, notion, conception</i>	πλείων (πλέων), πλεῖον (πλέον) <i>more</i>
ἐξωθεν <i>from without</i>	πλεῖστος, πλείστη, πλεῖστον <i>most, greatest, largest</i>
ἔρω, ἔρωτος ὁ <i>love</i>	πόθος, -ου ὁ <i>longing, yearning, regret</i>
ἐσθής, -ῆτος ἡ <i>clothing, raiment</i>	*πρόσωπον, -ου τό <i>face, mask, person</i>
*ἡδύς, ἡδεῖα, ἡδύ <i>pleasant, glad</i>	σκιά, -ας ἡ <i>shadow, reflection, image</i>
θεῖος, -ᾱ, -ον <i>divine</i>	στέφανος, -ου ὁ <i>crown, wreath</i>
θεραπεία, -ας ἡ <i>a waiting on, service</i>	τραῦμα, -ατος τό <i>wound, hurt</i>
ἱέρεια, -ας ἡ <i>priestess</i>	φρόνημα, -ατος τό <i>mind, spirit</i>
*Ἴσις, -ιδος ἡ <i>Isis, goddess</i>	χροιά, -ας ἡ <i>surface of a body, skin; body</i>
κίνησις [ι], -ιος (-ηος, -εως) ἡ <i>motion</i>	χρῦσοῦφής [ϋ], -ές <i>interwoven with gold</i>

## Module 59 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what

it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

ὥς δὲ παραμείψαντες οἱ λησταὶ κατὰ πρόσωπον ἔστησαν καὶ τι καὶ μέλλειν ἐπιχειρεῖν ἐώκεσαν, αὐθις ἢ παῖς ἀνένευσε, καὶ μέλανας ἰδοῦσα τὴν χροιάν καὶ τὴν ὄψιν ἀύχμηρους.

Check your answers with those in the **Answer Key**.

## Module 59 Practice Identifying Clitics and Full Words

Translate this sentence so that you understand it well. Read the sentence out loud, trying your best not to translate into English. Pick out the clitics and the **full words**, and then check your answers with those in the **Answer Key**.

ὥς δὲ παραμείψαντες οἱ λησταὶ κατὰ πρόσωπον ἔστησαν καὶ τι καὶ μέλλειν ἐπιχειρεῖν ἐώκεσαν, αὐθις ἢ παῖς ἀνένευσε, καὶ μέλανας ἰδοῦσα τὴν χροιάν καὶ τὴν ὄψιν ἀύχμηρους.

## Module 59 Top 251–550 Vocabulary to be Memorized

### Adverb and Verb

κινδυνεύω *be in danger, run risk, be likely to + inf.*

ναί *indeed, yes*

### Adjectives and Nouns

ἀργύριον, ἀργυρίου τό *coin, money; silver*

ἐμαντοῦ, ἐμαντοῦ, ἐμαντῆς *myself*

ἕξ *six*

Λακεδαιμόνιος, Λακεδαιμονία, Λακεδαιμόνιον *Spartan, Lakedaimonian*

μάρτυς, μάρτυρος ἢ, ὁ *witness*

νεκρός, νεκροῦ ὁ *corpse*

νίκη, νίκης ἢ *victory*

ὀργή, ὀργῆς ἢ *natural impulse, temperament; anger, wrath*



## Module 59 Reading Morphologically by James Patterson

### The /μι Verbs ἐσ/ be , ἰ/ go, and φα/ speak

Three /μι verbs—**εἶμι** (ἐσ/), **εἶμι** (ἰ/), and **φημι** (φα/)—are in some respects outliers to the rules explained in Module 58 of Reading Morphologically. First, all are by default progressive. Thus, they do not take explicit progressive aspect markers. Indeed, εἶμι and εἶμι only appear in the progressive active. Although it does not take the expected reduplication with intervening ι, **φημι** mostly forms regularly. The exception is the alternate second-person singular **φήης** with iota subscript as if the personal marker were /εις instead of /ς. As for **εἶμι**, only the second-person singular has an unexpected marker (/σι, lost when intervocalic σ drops), and instead of lengthening the base's vowel in the singular, it has basic e-grade (e.g. ἰ/ > εἰ/). While the forms of **εἶμι** have an explanation, it is best simply to memorize the paradigm.

#### Present Progressive Active Indicative of φα/ say

φα/σ/μι > φημι	φα/σ/μεν > φαμεν
φα/σ/ς > φήης or φῆης	φα/σ/τε > φατε
φα/σ/σι > φησι	φα/σ/ασι > φασι

#### Present Progressive Active Indicative of ἰ/ go

ἰ/e-grade/μι > εἶμι	ἰ/σ/μεν > ἴμεν
ἰ/e-grade/σι > εἶ	ἰ/σ/τε > ἴτε
ἰ/e-grade/σι > εἶσι	ἰ/σ/ασι > ἴασι

#### Present Progressive Active Indicative of ἐσ/ be

ἐσ/σ/μι > εἶμι	ἐσ/σ/μεν > ἐσμεν
ἐσ/σ/σι > εἶ	ἐσ/σ/τε > ἐστε
ἐσ/σ/τι > ἐστι	ἐσ/σ/ῆτι > εἶσι*

\*The marker /ῆτι is what produces /ασι as in **φασι** (cf. Doric **φαντι**), **ἴασι**, and so forth. The expected **ἔασι** is found in Homer, while Doric has **ἐντι**. The form in Ionic and Attic is **εἶσι**, perhaps a product of \***ἐνσι**.



# Module 60

## Memory

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### Module 60 Summary

In this module you will learn about memory as it relates to stories.

### Memory

Memory is a recollection of the past in the present, involving the mind, body, and senses. Memory is temporal and can be retrospective, focused on bringing the past into the present, often for explication or justification. Memory can also be prospective, focused on remembering to take a particular action in the future, on being remembered in a certain way, or on determining a best course of action through diagnosing a present problem. Memory has degrees of accuracy, ranging from precise to inaccurate. In the narrated world, it functions in a variety of ways, some of which are explored below. Before turning to specific examples of memory at work in the wild, let's consider flashbulb memories and time-splice errors.

### Flashbulb Memories and Time-Splice Errors

Though we often think that the memories of our past are accurate, Malcolm Gladwell in his podcast, “Free Brian Williams,”<sup>1</sup> tells the story of Brian Williams and a time-slice mistake that proved costly to his career. As told, it is a cautionary tale to us all of what can happen if we accept uncritically what our memories tell of us of the past. Referencing flashbulb memories—those big events like 9/11 that we tend to remember in detail and to take note of where we were and what we were doing—Gladwell turns to the research of William Hirst and Elizabeth

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1 Season 3, episode 4 of *Revisionist History*, <https://www.pushkin.fm/podcasts/revisionist-history/free-brian-williams>

Phelps, who find that people tend to have a very high level of confidence that, when recalling these flashbulb memories, what they recall is accurate.<sup>2</sup> But their research shows that there are inconsistencies and inaccuracies. And so we may remember the general events of 9/11 accurately but may misremember specifically where we were and who we talked to. In speaking with Gladwell, Hirst notes that some people get all the details correct but others do not, and that there is on average a sixty percent decline in memory consistency, meaning that sixty percent of answers to specific questions change over time.

Brian Williams is one of those who misremembered events in a significant way and committed a time-splice error to boot. When he first returned from overseas and recalled what happened, he accurately remembered that he was in a helicopter in the Middle East, when the US copters hours ahead of him were shot down. Williams retold the same story many times later. In one of these recollections, as he retold the story to David Letterman, Williams placed himself in the helicopter that was shot down. Retelling an event in which you make a significant mistake like this, placing yourself in a situation that you never experienced, is a time-splice error. When confronted with his mistake, Williams took responsibility for the error, saying that he must have erred in his retelling out of some misguided need to feed his ego. Gladwell disagrees, suggesting that he made an error but one that is more common than we wish to believe and one that most of us are capable of making because our minds can misremember, placing us in events that we never actually experienced, as may have happened to Brian Williams.

In the examples below, you will read about how memory affects our present understanding of ourselves and our worlds.

## Memory in Stories

When we examine how memory functions in stories, we find that authors use it in a variety of different ways.

1. Thουκυδίδης explains his methodology for recording the speeches and events of the Peloponnesian War, and the role memory played in his attempt to be as accurate as he could.

καὶ ὅσα μὲν λόγῳ εἶπον ἕκαστοι ἢ μέλλοντες πολεμήσειν ἢ ἐν αὐτῷ ἤδη ὄντες, χαλεπὸν τὴν ἀκρίβειαν αὐτὴν τῶν λεχθέντων διαμνημονεῦσαι ἦν ἐμοὶ τε ὧν αὐτὸς ἤκουσα καὶ τοῖς ἄλλοθεν ποθεν ἐμοὶ ἀπαγγέλλουσιν· ὥς δ' ἂν ἐδόκουν ἐμοὶ ἕκαστοι περὶ τῶν αἰεὶ παρόντων τὰ δέοντα μάλιστα εἰπεῖν, ἐχομένῳ ὅτι ἐγγύτατα τῆς ξυμπάσης γνώμης τῶν ἀληθῶς λεχθέντων, οὕτως εἴρηται. 1.22.2 τὰ δ' ἔργα τῶν πραχθέντων ἐν τῷ πολέμῳ οὐκ ἐκ τοῦ παρατυχόντος πυνθανόμενος ἠξίωσα γράφειν, οὐδ' ὥς ἐμοὶ ἐδόκει, ἀλλ' οἷς τε αὐτὸς παρῆν καὶ παρὰ τῶν ἄλλων ὅσον δυνατόν ἀκριβεῖα περὶ

2 <https://journals.sagepub.com/doi/pdf/10.1177/0963721415622487>

ἐκάστου ἐπεξελθών. 1.22.3 ἐπιπόνως δὲ ἡύρισκετο, διότι οἱ παρόντες τοῖς ἔργοις ἐκάστοις οὐ ταυτὰ περὶ τῶν αὐτῶν ἔλεγον, ἀλλ' ὥς ἐκατέρων τις εὐνοίας ἢ μνήμης ἔχοι. 1.22.4 καὶ ἐς μὲν ἀκρόασιν ἴσως τὸ μὴ μυθῶδες αὐτῶν ἀτερπέστερον φανεῖται· ὅσοι δὲ βουλήσονται τῶν τε γενομένων τὸ σαφὲς σκοπεῖν καὶ τῶν μελλόντων ποτὲ αὖθις κατὰ τὸ ἀνθρώπινον τοιούτων καὶ παραπλησίον ἔσεσθαι, ὠφέλιμα κρίνειν αὐτὰ ἀρκούντως ἔξει. κτῆμά τε ἐς αἰεὶ μᾶλλον ἢ ἀγώνισμα ἐς τὸ παραχρῆμα ἀκούειν ζῦγκεται (*History*, Book 1.22.1-4).

*Each said a great many things, when they were about to enter the war or already in it. The exact content of what was said was difficult to keep in memory both for me for what I myself heard and for others who gave reports to me. And so a record was made in accordance with what I thought each would deem it best to say about the essentials of customary events, while at the same keeping as close as possible to the general content of what was actually said. The actions that were taken in the war I did not think right to record after interviewing just anyone, nor as I thought best. Rather I pursued with as much exactitude as was possible those events I witnessed and those I heard from others. Through my labors it was discovered that those witnessing the same events did not say the same things, but offered accounts colored by bias or by memory.*

Aware of how memory and bias can affect the stories that witnesses tell, Thucydides attempts to be as impartial as he can, interviewing multiple witnesses and using his knowledge and experience of what people tend to say in common situations as two ways he attempted to achieve accuracy.

2. Like Thucydides, Ken Liu has the gods of Dara point at mortals' mistakes when remembering the past and discuss how these mistakes affect present actions.

"But your plan went wrong," Fithowéo said. "That Cogo Yelu twisted everything and made it appear as if we were all there to show support for Kuni Garu."

"And everyone listened to him!" lamented Kana. "Can't people think for themselves?"

"Our careful signs will be recorded in the annals of Dara only as the misreading of one man," said Fithowéo.

"The mortals have never been good at getting history right," said Tututika. "Ah, my Kikomi." Her blue eyes moistened.

The other gods fell respectfully silent. All remembered the princess who sacrificed everything to save her people, even her own place in history.

Kiji spoke up for the first time. "Little Sister, Kikomi loved Amu as much as Jizu loved Rima or my Namen loved Xana. My heart weeps for her. Will you drink with me?" *Grace of Kings* pp. 694-965

The gods of *Dara*, functioning in the series like a Greek chorus, note two mistakes of history, the first the incorrect interpretation of the dance of the *pawi* at Mata Zyndu's funeral, and the second the reason for Princess Kikomi's killing Mata's uncle, Phin Zyndu, misremembered as an act of treachery but in reality, carried out to save the people of Amu.

3. Homer too points to discrepancies in how people recall the past when he has Amphimedon give his version of what happened to him and his fellow suitors.

μνώμεθ' Ὀδυσσῆος δὴν οἰχομένοιο δάμαρτα·  
 ἢ δ' οὔτ' ἡρνεῖτο στυγερὸν γάμον οὔτ' ἐτελεύτα,  
 ἡμῖν φραζομένη θάνατον καὶ κῆρα μέλαιναν,  
 ἀλλὰ δόλον τόνδ' ἄλλον ἐνὶ φρεσὶ μερμήριξε·  
*Odyssey, Book 24.125-28*

*We were wooing the wife of long-absent Odysseus,  
 And she did not refuse the hateful marriage nor agree to it,  
 Planning for us death and black destruction.  
 But with her wits she devised the following plan.*

Amphimedon, one of the suitors who has just descended to Hades, offers Agamemnon an explanation of how he and the suitors died, saying that Penelope had planned their deaths all along. This is one of the many ways Homer urges his audience to consider various interpretations of his characters' motives based upon how they remember what happened.

4. In this next example, Quinones offers us the memories of Katz, a newly practicing neurologist, in a partial explanation of how opioid use became a public health crisis that caused so many deaths.

By the time Katz was well into his medical training, a new conventional wisdom on opiates had emerged. It went something like this, Katz remembered: "It was not only okay, but it was our holy mission, to cure the world of its pain by waking people up to the fact that opiates were safe. All those rumors of addiction were misguided. The solution was a poppy plant. It was there all along. The only reason we didn't use it was stigma and prejudice. Once it became 'clear' that pain patients weren't going to become addicted, now we were liberated to use that solution that had been in hand the whole time.

"My fellowship director even told me, 'If you have pain, you can't get addicted to opiates because the pain soaks up the euphoria.' Now you look back and it sounds so preposterous. That's actually what people thought."  
*Dreamland: The True Tale of America's Opiate Epidemic 2015 p. 188*

Quinones offers the memories of Katz to help us understand how the obvious fact that opiates are highly addictive was ignored due to the mistaken narrative of the wondrous healing benefits of the painkiller.

5. Like Quinones, Matthew Desmond uses memory to offer a critique, but his is of housing in America. To show how real harm can occur through inept attempts at doing good, Desmond records for us the memories of Arleen, who was moved from bad housing in a safer neighborhood to safer housing in a more dangerous neighborhood.

But Arleen loved that it was spacious and set apart from other houses. “It was quiet,” she remembered. “And five-twenty-five for a whole house, two bedrooms upstairs and two bedrooms downstairs. It was my favorite place.”

After a few weeks, the city found Arleen’s favorite place “unfit for human habitation,” removed her, nailed green boards over the windows and doors, and issued a fine to her landlord. Arleen moved Jori and Jafaris into a drab apartment complex deeper in the inner city, on Atkinson Avenue, which she soon learned was a haven for drug dealers. She feared for her boys, especially Jori—slack-shouldered, with pecan-brown skin and a beautiful smile—who would talk to anyone. *Evicted Poverty and Profit in the American City* 2017 p. 2

If left to choose, Arleen would have happily chosen the dangers of the first house over the dangers of the location of the second.

Imperfect though they are, memories help us to understand the past. In addition, memories can look forward and thereby motivate present actions.

1. In the *Iliad*, Homer shows how memory affects what Agamemnon chooses to do in the present, as king of kings on the plains of Troy.

καί κέ τις ὦδ' ἐρέει Τρώων ὑπερηννορέοντων  
τύμβῳ ἐπιθρόσκων Μενελάου κυδαλίμοιο·  
‘αἶθ' οὕτως ἐπὶ πᾶσι χόλον τελέσει' Ἀγαμέμνων,  
ὥς καὶ νῦν ἄλιον στρατὸν ἤγαγεν ἐνθάδ' Ἀχαιῶν,  
καὶ δὴ ἔβη οἶκονδε φίλην ἐς πατρίδα γαῖαν  
σὺν κεινῇσιν νηυσὶ λιπὼν ἀγαθὸν Μενέλαον.’  
ὥς ποτέ τις ἐρέει· τότε μοι χάνοι εὐρεῖα χθών.  
Homer, *Iliad*, 4.176-182

*And one of the Trojan warriors jumping  
On the tomb of renowned Menelaos will say:  
‘I hope Agamemnon takes his anger out against everyone  
Like he did when he led the army of Greeks here in vain  
On his empty ships with noble Menelaos left behind.’  
Someone will say this; and then may the wide earth swallow me.*

Thus, Homer shows his audience that Agamemnon is so desperate to defeat the Trojans because he fears his place in history and does not want to be remembered as a king who threw away ten years and too many lives fruitlessly.

6. Ken Liu also shows how thoughts of being remembered can affect characters' action. Here, Luan Zya and Kuni Garu discuss what actions Kuni Garu should take.

"Then I'll be remembered by history as a great betrayer. Mata's accusation against me will be carved in stone, made true by my own act. What you counsel is against all the laws of war. I will have no honor left."

"The judgment of history cannot be ascertained from up close. You see the condemnation of the people of this generation, but you cannot foresee how their descendants will view your deeds in the future. If you do not attack now and end this war, the killing will never stop. In another ten years, or twenty, Dasu and Cocru will again face each other on the battlefield, blood will again stain the Liru River, and the people of Dara will again suffer and die."

Kuni thought of the people of Pan, whom he had abandoned once in the hope of preserving Mata's friendship. Their cries as the streets filled with blood still haunted him in dreams.

"You will have sacrificed the lives of the people for personal honor, an empty word," Luan said, "that seems to me a most selfish act." *Grace of Kings* 2016 p. 673

Liu offers the words of Luan Zya and Kuni-Garu, as Kuni hesitates to break the peace treaty and attack Mata Zyndu because he is concerned with his place in history. Later in the series, in *Wall of Storms*, Luan Zya will regret the advice he gives to Kuni.

7. In this next and final example, Annette Gordon Reed gives us insight into the character of Sally Hemings, slave of Thomas Jefferson. Sally Hemings remembers her time in France when she could have chosen to stay there and live a life as a free person. Hemings recalls her stay there repeatedly, and retells the story so as to help define to others who she was.

The voyage was a salient part of Hemings's identity that she could take out and share with others at whatever she thought was the right moment, keeping the experience alive within herself and forcing others to discover and acknowledge something she thought was very important for them to know about her.

This memory of an adventure repeatedly, and perhaps tiresomely, described to others is especially poignant when one remembers that



the person holding on so fast to it was an enslaved woman. . . . Her trip to France was a reminder of her journey to a place where she learned that another type of life was possible, even if that possibility was never realized. *The Hemingses of Monticello: An American Family* (Kindle location 3319 pub. 2008)

This trip to France informs Sally Hemings' present identity. For Gordon Reed, Hemings' recollection of it offers an example of how an enslaved woman can cling strongly to the memory of a possible future as a free person that she chose not to live.

In sum, the above are just some of the many ways authors can explore how memory functions in our lives.

## Module 60 Practice Translating

Translate the sentences below, which have been adapted slightly from Book 1 of Heliodoros' *Aithiopika* (Αἰθιοπικά) adapted slightly. Use your memory to identify endings and their functions. If you forget an ending, consult the **Adjective, Adverb, Noun, and Pronoun Chart** or the **Verb Chart** at the back of the book. If you forget a function, consult the **Case and Function Chart** in Appendix I. Check your understanding with the answers in the **Answer Key**, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

ὅσοι δὲ πρὸς ἡμῶν\*, ἡ παῖς φησιν, ἀμύνης νόμῳ καὶ ἐκδικίας τῆς εἰς σωφροσύνην ὕβρεως πεπόνθατε. εἰ δὲ τινες τῶν ζώντων ἐστέ, ληστρικός μὲν ὑμῖν, ὡς ἔοικεν, ὁ βίος. εἰς καιρὸν δὲ ἤκατε· λύσατε ἡμᾶς τῶν περιεστηκότων ἀλγυνῶν, φόνῳ τῷ καθ' ἡμῶν δρᾶμα τὸ περὶ ἡμᾶς καταστρέψαντες. ἡ μὲν ταῦτα ἐπετραγώδει.

οἱ δέ, οὐδὲν συνιέναι τῶν λεγομένων ἔχοντες, τοὺς μὲν αὐτοῦ καταλείπουσιν, ἰσχυρὰν αὐτοῖς φυλακὴν τὴν ἀσθένειαν αὐτῶν ἐπιστήσαντες. ἐπὶ δὲ τὴν ναῦν ὀρμήσαντες, τὸν φόρτον ἐξήντλουν, τῶν μὲν ἄλλων ὑπερορῶντες, (πολλὰ δὲ ἦν καὶ ποικίλα), χρυσοῦ δὲ καὶ ἀργύρου καὶ λίθων πολυτίμων καὶ σηρικῆς ἐσθῆτος, ὅση δύναμις ἐκάστοις, ἐκφοροῦντες. ἐπεὶ δὲ ἄλις ἔχειν ἐδόκει —καὶ τοσαῦτα ἦν ὡς καὶ ληστρικὴν κορέσαι πλεονεξίαν—τὴν λείαν ἐπὶ τὸν αἰγιαλὸν καταθέντες, εἰς φορτία καὶ μοίρας κατενέμοντο, οὐ πρὸς τὴν ἐκάστου τῶν ληφθέντων ἀξίαν ἀλλὰ πρὸς τὸ ἴσον βάρος τὴν νέμειν ποιοῦμενοι. τὰ δὲ περὶ τὴν κόρην καὶ τὸν νεανίαν ἐν δευτέροις πράξειν ἔμελλον.

κατὰ τοῦτο πλῆθος ἕτερον ἐφίσταται ληστρικόν, ἱππέων δύο τοῦ τάγματος ἡγουμένων· ὅπερ ὡς εἶδον οἱ πρότεροι, οὔτε χεῖρας ἀνταράμενοι, οὔτε τι τῶν σκύλων ἀπενεγκάμενοι τοῦ μὴ ἐπιδιωχθῆναι ἔνεκεν ὡς δρόμον εἶχον\*, ἔφευγον, αὐτοὶ μὲν εἰς δέκα τὸν ἀριθμὸν ὄντες, τρεῖς δὲ τοσούτους τοὺς ἐπελθόντας θεασάμενοι. καὶ οἱ μὲν ἀμφὶ τὴν κόρην δευτέρον ἤδη ἡλίσκοντο, οὐδέπω ληφθέντες. οἱ δὲ λησται πρὸς

τὴν διαρπαγὴν, καὶ ταῦτα σπεύδοντες, ὑπὸ τῆς τῶν ὀρωμένων ἀγνοίας ἅμα καὶ ἐκπλήξεως, τέως ἀνεστέλλοντο. τοὺς μὲν γὰρ πολλοὺς φόνους ὑπὸ τῶν προτέρων γεγενῆσθαι ληστῶν εἵκαζον. τὴν κόρην δὲ ὀρώντες ἐν ξένη καὶ περιβλέπτῳ τῇ στολῇ καὶ τῶν μὲν προσπιπτόντων φοβερῶν ὡς ἂν μὴδὲ γιγνομένων ὑπερορώσαν, ὅλην δὲ τοῦ νεανίου πρὸς τοῖς τραύμασιν οὔσαν καὶ ὡς ἴδιον τὸ ἐκείνου πάθος ἀλγοῦσαν, τὴν μὲν τοῦ κάλλους καὶ τοῦ φρονήματος ἐθαύμαζον. τὸν δὲ καὶ τραυματίαν ἐξεπλήττοντο· τοιοῦτος τὴν μορφὴν καὶ τοσοῦτος τὸ μέγεθος ἔκειτο, κατὰ μικρὸν ἤδη πῶς ἀνειληφὼς ἑαυτὸν καὶ πρὸς σύνθητες βλέμμα ἀποκαθιστάμενος.

## Notes

1. ὅσοι δὲ πρὸς ἡμῶν = ὅσοι δὲ πρὸς ἡμῶν ἀνήρησθε
2. ὡς δρόμου εἶχον is like ὡς ποδῶν εἶχον *as fast as they could go*

## Adverbs, Conjunctions, Interjections, Prepositions, and Verbs

ἀλγέω *feel bodily pain, suffer*

ἄλις *sufficiently, enough*

\*ἀλίσκομαι *be taken, captured, seized*

ἀνειληφώς < ἀναλαμβάνω *take back or up; get back, regain, recover*

ἀναστέλλω *send up, raise; repulse; (mid.) suppress one's inclinations, pause*

ἀνταίρω *raise against*

ἀπενεγκάμενοι < ἀποφέρω *carry off or away*

ἀποκαθίστημι *re-establish, restore, reinstate*

εἰκάζω *represent (by an image or likeness), portray; liken, compare; infer; (pass.) be like, resemble*

ἐκπλήσσω *knock out; astound, shock, amaze*

\*θαυμάζω *wonder at, marvel at + gen. or acc.; admire*

θεάομαι *observe, watch, gaze at*

καταλείπω *leave behind, abandon*

κατανέμω *distribute, allot, assign*

καταστρέφω *upset, overturn; turn round, direct*

κατατίθημι *put down; pay down; (mid.) lay aside, store up; put an end to; put away in a safe place*

κορέννυμι *sate, satiate, satisfy*

\*λύω *loose, free, destroy; (mid.) ransom*

\*ὀρμάω *set in motion, urge on; (intrans. act. or mid.) go, rush; be eager, hasten + inf.*

οὐδέπω (οὔπω) *not yet*

<b>ἐκφορέω</b> <i>carry off + gen.</i>	<b>περίστημι</b> <i>place round</i>
<b>ἐξαντλέω</b> <i>drain or draw off, empty out</i>	<b>προσπίπτω</b> <i>fall upon, strike against</i>
<b>*ἔοικα</b> (perf. with pres. sense) <i>be like, look like + dat.; be likely, seem probable</i>	<b>σπεύδω</b> <i>seek eagerly, strive + inf.; (intrans.) rush, hasten</i>
<b>ἐπέρχομαι</b> <i>go against, attack</i>	<b>συνίημι</b> <i>understand, comprehend</i>
<b>ἐπιδιώκω</b> <i>pursue</i>	<b>τέως</b> <i>so long, meanwhile, the while</i>
<b>ἐπιτράγφδέω</b> <i>make a tragic story of a thing, exaggerate</i>	<b>τρίς</b> <i>thrice</i>
<b>ἐφίστημι</b> (trans.) <i>set upon, set in charge of; cause to stop; (intrans.) stand upon, by, against; be in charge of (+ dat.)</i>	<b>ὑπεροράω</b> <i>look over, look down upon; overlook, take no notice of</i>

## Adjectives and Nouns and Pronouns

<b>αἰγιαλός, -οῦ ὁ</b> <i>sea-shore, beach, strand</i>	<b>μορφή, -ῆς ἡ</b> <i>form, shape</i>
<b>ἀλγεινός, -ή, -όν</b> <i>painful, grievous</i>	<b>νεανίας, -ου ὁ</b> <i>young man</i>
<b>ἄμυνα, -ης ἡ</b> <i>warding off an attack, self-defence</i>	<b>νέμησις, νεμήσιος (-ηος, -εως)</b> <i>distribution; occupation, area, territory</i>
<b>ἄγνοιά, -ας ἡ</b> <i>want of perception, ignorance</i>	<b>*ξένος (ξεῖνος), ξένη, ξένον</b> <i>foreign, strange; (n.) guest, stranger</i>
<b>ἄργυρος, -ου ὁ</b> <i>silver</i>	<b>περίβλεπτος, -ον</b> <i>looked at from all sides, admired by all</i>
<b>ἀσθένεια, -ας ἡ</b> <i>weakness, illness</i>	<b>πλεονεξία, -ας ἡ</b> <i>greediness, assumption, arrogance</i>
<b>βάρος, -εος (-ους) τό</b> <i>weight, burden, load</i>	<b>ποικίλος, -η, -ον</b> <i>many-colored, spotted, pied, dappled</i>
<b>βλέμμα, -ατος τό</b> <i>look, glance; eyesight</i>	<b>πολύτιμος, -ον</b> <i>very costly</i>
<b>*δέκα</b> <i>ten</i>	<b>σηρικός, -ή, -όν</b> <i>Seric, silken</i>

<b>*δεύτερος, -ᾶ, -ον</b> <i>second; (adv.) next</i>	<b>σκῦλον, -ου τό</b> <i>booty, spoil, prey</i>
<b>διαρπαγή, -ῆς ἡ</b> <i>plundering</i>	<b>στολή, -ῆς ἡ</b> <i>equipment, armament, raiment; garment, robe</i>
<b>δράμα, -ατος τό</b> <i>play, drama; deed, act</i>	<b>συνήθης, -ες</b> <i>dwelling or living together; habituated, accustomed</i>
<b>δρόμος, -ου ὁ</b> <i>course, running, race</i>	<b>σωφροσύνη, -ῆς ἡ</b> <i>prudence, self-control, moderation</i>
<b>ἐκδικία, -ας ἡ</b> <i>decision; avenging, vengeance</i>	<b>τάγμα, -ατος τό</b> <i>ordinance, command; body of soldiers, division, brigade</i>
<b>ἐκπληξις, -ιος (-ηος, -εως) ἡ</b> <i>consternation, terror, mental disturbance, passion</i>	<b>τραῦμα, -ατος τό</b> <i>wound, hurt</i>
<b>ἐσθής, -ῆτος ἡ</b> <i>clothing, raiment, dress</i>	<b>τραυματιάς, -ου ὁ</b> <i>wounded man</i>
<b>*ἰσχυρός, -ά, -όν</b> <i>strong, forceful, violent</i>	<b>ὔβρις, -ιος (-ηος, -εως) ἡ</b> <i>violence, outrage, insult, excessive act, hybris</i>
<b>κάλλος, -εος (-ους) τό</b> <i>beauty</i>	<b>φόνος, -ου ὁ</b> <i>murder, killing</i>
<b>κόρη, -ῆς ἡ</b> <i>maiden, girl</i>	<b>φοβερός, -ά, -όν</b> <i>fearful</i>
<b>λεία, -ᾶς ἡ</b> <i>booty, plunder</i>	<b>φορτίον, -ου τό</b> <i>load, burden, freight</i>
<b>ληστής, -οῦ ὁ</b> <i>robber, pirate</i>	<b>φόρτος, -ου ὁ</b> <i>a load, a ship's freight</i>
<b>ληστρικός, -ή, -όν</b> <i>piratical</i>	<b>φρόνημα, -ατος τό</b> <i>mind, spirit; thought, purpose, will</i>
<b>*λίθος, -ου ὁ</b> <i>stone</i>	<b>φυλακή, -ῆς ἡ</b> <i>guarding, watching; garrison</i>
<b>*μέγεθος (μέγαθος), -εος (-ους) τό</b> <i>greatness, magnitude, size, height, stature</i>	<b>χρῦσός, -οῦ ὁ</b> <i>gold</i>
<b>μοῖρα, -ᾶς ἡ</b> <i>fate; portion, part, division</i>	

## Module 60 Practice Parsing Greek Sentences

Parse each word of the below sentence.

Identify the part of speech of all words. For interjections, identify them. For nouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs, identify them and state what they modify. For conjunctions, identify them, noting whether they are coordinating or subordinating. For prepositional phrases, give the preposition and the preposition's object. For adjectives, identify the case and state what noun or pronoun they agree with in gender, number, and case. If the adjective is used as a noun, give case and function. If the adjective is a participle, identify it as an adjective and state what it modifies. When parsing, remember to use the **Case and Function Chart** in Appendix I.

οἱ δὲ λησταὶ πρὸς τὴν διαρπαγὴν, καὶ ταῦτα σπεύδοντες, ὑπὸ τῆς τῶν ὀρωμένων ἀγνοίας ἅμα καὶ ἐκπλήξεως, τέως ἀνεστέλλοντο.

Check your answers with those in the **Answer Key**.

## Module 60 Practice Identifying Clitics and Full Words

Translate this sentence so that you understand it well. Read the sentence out loud, trying your best not to translate into English. Pick out the clitics and the **full words**, and then check your answers with those in the **Answer Key**.

οἱ δὲ λησταὶ πρὸς τὴν διαρπαγὴν, καὶ ταῦτα σπεύδοντες, ὑπὸ τῆς τῶν ὀρωμένων ἀγνοίας ἅμα καὶ ἐκπλήξεως, τέως ἀνεστέλλοντο.

## Module 60 Top 251–550 Vocabulary to be Memorized

### Adverb and Verbs

ἀγγέλλω, ἀγγελῶ, ἡγγεῖλα, ἡγγελκα, ἡγγελμαι, ἡγγέλθην *announce, report, tell*

ἐπιθυμέω *long for, desire + gen.*

πότε *when*

φιλέω, φιλήσω, ἐφίλησα, πεφίληκα, πεφίλημαι, ἐφιλήθην *love, cherish, kiss*

## Adjective and Nouns

ἄγαλμα, ἀγάλματος τό *image, statue; glory, delight*

Αἴγυπτος, Αἰγύπτου ἡ *Egypt*

βία, βίας ἡ *strength, force, power, might, violence*

ἐταῖρος, ἐταίρου ὁ *companion, comrade*

ζῷον, ζῶον τό *animal*

μακρός, μακρά, μακρόν *long, tall*

## Module 60 Reading Morphologically by James Patterson

### The Attic and Ionic Dialects

The Attic and Ionic dialects are very similar. In fact, sometimes an author who writes in one of the dialects includes forms from the other, like Hippocrates and Herodotus, who write in Ionic, and Thucydides, who writes in Attic. This is a brief sketch of the main differences between the two dialects.

### Vowel Contractions

Ionic often prefers not to contract vowels. When Ionic vowels do contract, they contract like Attic vowels, except **εο**, which contracts to **ευ**.

Attic regularly contracts vowels in this way:

αω, εω, οω, αο, οα > ω

οο, οε, εο, εου > ου

εε, εει > ει

εα, αε > η or ᾱ

### Ionic -εα Contracts to Attic -η

Contraction obscures bases and markers, especially when bases end in **-εσ/**, and **σ** drops when **α** is added to it. This is especially true in the feminine and masculine accusative singular and the neuter nominative and accusative plural:

		Ionic	Attic
Fem/Masc singular	ἀληθέσ/ῃ	ἀληθέα	ἀληθῇ
Neuter nom/acc plural	γένεσ/α	γένεα	γένη

### Genitive Singulars in -εϝ/ and -εσ/

The genitive singular is also an issue in Attic when intervocalic ϝ and σ drop before /ος/. In the case of nouns like γένεσ/, expected contraction occurs:

		Ionic	Attic
Genitive singular	γένεσ/ος	γένεος	γένους
	ἀληθέσ/ος	ἀληθέος	ἀληθοῦς

But in instances where ϝ drops, we find the following vowel change:

		Ionic	Attic
Genitive singular	βασιλέϝ/ος	βασιλέος	βασιλέως

Forms like Attic βασιλέως are actually the result of quantitative metathesis from an archaic base βασιλήϝ/, where the genitive singular βασιλήος, attested in Homer, becomes Attic βασιλέως by flipping the quantities of the vowels η (long) and ο (short). It is a feature of Attic we see in other forms of the genitive singular.

### Bases That End in -ι/ and -υ/

In Attic, bases that end in -ι/, like πόλι/ *city state*, and -υ/, like ἄστυ/ *town*, are treated as if they end in -ε/ outside of the nominative singular and accusative singular. The genitive singular will behave like βασιλέϝ/ did above. Compare the following paradigms:

#### Ionic

πόλι/ς > πόλις	πόλι/ες > πόλιες
πόλι/ος > πόλιος	πόλι/ων > πολίων
πόλι/ι > πόλιι	πόλι/σι > πόλισι
πόλι/ῆ > πόλιν	πόλι/ῆς > πόλινς > πόλις

#### Attic

πόλι/ς > πόλις	πόλε/ες > πόλεις
πόλε/ος > πόλεος > πόλεως	πόλε/ων > πόλεων
πόλε/ι > πόλει	πόλε/σι > πόλεσι
πόλι/ῆ > πόλιν	πόλε/ῆς > πόλενς > πόλεις

### The Dative Plural -αις and -οις

The history of the dative plural is more complicated (and interesting) than this, but in short we often find first and second declension dative plurals in **-ησι** and **-οισι**:

ταύτησι τῇσι ὁδοῖσι

τούτοισι τοῖσι ποιητῇσι

In Attic the word-final **-ι** of these forms drops, leaving us with the dative plural endings **-αις** (recall that the form was **-α/ι/σι**) and **-οις**:

ταύταις ταῖς ὁδοῖς

τούτοις τοῖς ποιηταῖς

### Other Small Phonetic Differences

Otherwise, differences between the Attic and Ionic dialects were phonetic and relatively subtle, like differences between American and British English.

### Ionic η and Attic ᾱ

When Ionic nouns and adjectives have **εη**, **ιη**, and **ρη**, Attic has **εα**, **ια**, and **ρα**:

Ionic	Attic
θεή	θεά
οική	οικία
χώρη	χώρα

### Ionic -σσ- and Attic -ττ-

Where Ionic has **σσ**, Attic has **ττ**:

Ionic	Attic
γλῶσσα	γλῶττα
φυλάσσω	φυλάττω
θάλασσα	θάλαττα



### Aspiration in Ionic and Attic

The rough breathing in Ionic is so light that it does not aspirate a preceding stop consonant:

Ionic	Attic
ἀπιέναι	ἀφιέναι (base Jε/ > ἐ/)
ἀπίκετο	ἀφίκετο (base ικ/)
κατ' οὔ	καθ' οὔ
Ἐπιάλτης	Ἐφιάλτης

### The Relative Pronoun

Ionic has a τ in most spots where Attic has a ϑ:

Ionic	Attic
τῆς, τῇ, τήν	ῆς, ῇ, ῆν

### Ionic κ and Attic π

Ionic has the base κο/ where Attic has πο/:

Ionic	Attic	English Equivalent
κοὔ	ποὔ	<i>where</i>
ὄκου	ὄπου	<i>somewhere</i>
ὀκότερος	ὀπότερος	<i>which of two</i>
ὀκως	ὀπως	<i>how</i>

### Vowel Changes

Ionic sometimes stretches the first short vowel of a base:

Ionic	Attic
εἴνεκα	ἐνεκα
ξεῖνος	ξένος
οὔνομα	ὄνομα

Ionic sometimes uses **ω** in place of **αυ** and **ου**:

<b>Ionic</b>	<b>Attic</b>
θῶμα	θαῦμα
έωντοῦ	έαυτοῦ
ῶν	οῦν

Ionic sometimes has **ηῖ** where Attic has **ει**:

<b>Ionic</b>	<b>Attic</b>
άγγήιον	άγγείον
βασιλήϊος	βασίλειος

# Appendix I

## Case and Function Chart

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In making this chart, a primary consideration has been to simplify the complicated noun and pronoun case system so as to represent as many different functions as possible in the fewest number of categories. The Genitive of Dependence, for example, is a catchall category including almost any genitive noun that must be translated with another noun. Likewise the Dative Indirect Object covers several incidences typically found under the Dative of Reference or Dative of Interest categories. The underlying philosophy is to explain much with less. I recommend you keep this chart at your elbow when you translate. I also recommend that you consult Smyth's *Greek Grammar* or *The Cambridge Grammar of Classical Greek* for fuller differentiated categories and examples. Because a few functions often account for the most occurrences, this chart presents the functions in order of frequency. Frequency was determined by parsing one complete book of Herodotos and two plays of Euripides. An exception is the genitive, dative, or accusative case as an object of a preposition, which is placed last, though it occurs with great frequency. This chart covers information learned in both Part I and Part II of the *21st-Century* series.

**None** indicates that there is no preposition to supply when translating from Greek into English. **None (έκ, από)** indicates that there is no preposition to supply when translating from Greek into English and gives the preposition that is commonly present in Ancient Greek.

CASE	FUNCTION	PREPOSITION TO SUPPLY
Nominative Case	1. <b>Subject:</b> <u>Καμβύσης</u> έστρατεύετο, <u>Kambyses</u> <i>marched</i>	none
	2. <b>Predicate Nominative:</b> όνομα αύτῇ ἦν <u>Νίτητις</u> , <i>her name was Nitetis</i>	none
Accusative	1. <b>Direct Object:</b> <u>ταῦτα</u> αύτῇ λέγω <i>I say these</i> <u>things</u> to her	none

CASE	FUNCTION	PREPOSITION TO SUPPLY
	2. Accusative Subject of Infinitive or Participle	none
	Indirect Statement: ἔφη <u>αὐτὴν</u> βλάπτειν αὐτόν: <i>he said <u>she</u> hurt him</i> ; οἰκός ἦν τῆς θυγατρὸς ὄντας <u>παῖδας</u> <i>it was likely that they were <u>the children</u> of his daughter</i>	none
	ὥστε (result): ὥστε <u>τὴν ἡμέρην</u> νύκτα γενέσθαι <i>and so day became night</i> ; ὥστε πεσεῖν <u>πολλούς</u> <i>and so many fell</i>	none
	πρὶν: πρὶν <u>Κύρον</u> σφέων βασιλεῦσαι <i>before <u>Kyros</u> ruled them</i>	none
	Other Instances: δεῖ <u>αὐτόν</u> ἰέναι <i>it is necessary <u>for him</u> to go</i> ; συνήνεικε <u>ὑμᾶς</u> εἰδέναι <i>it happened that <u>you</u> knew</i>	for or varies based on context
	3. Acc. of Respect: ἀνὴρ <u>ἡλικίαν</u> νέος <i>a man young <u>in age</u></i>	in
	4. Adverbial Accusative: <u>πολύ</u> τε ἐκράτησαν αὐτούς <i>they conquered them <u>completely</u></i>	none
	5. Duration of Time and Extent of Space: <u>ὀκτωκαίδεκα ἔτη</u> <i>for eighteen years</i> ; <u>ὁδὸν μακράν</u> <i>a long journey</i>	for or none
	6. Accusative Absolute: οὕτως <u>ἔχον</u> : <i>this being so</i>	none
	7. Object of Preposition (often shows motion toward; preposition can be omitted in poetry): πρὸς <u>Ὅμηρον</u> <i>to Homer</i> ; εἰς <u>τὴν θάλασσαν</u> <i>to the sea</i> ; πέτεται <u>Λήδαν</u> <i>he flies to Leda</i>	none or varies based on context
Genitive	1. Possession: νεκρὸς <u>ἀνθρώπου</u> , <i>the corpse of a man</i>	of
	2. Partitive: ἕξ <u>τῶν ἀνδρῶν</u> , <i>six of the men</i>	of
	3. Dependence: <u>χρυσοῦ</u> δῶρα <i>gifts of gold</i>	of
	4. Object of a Verb or Verb's Prefix: <u>χρημάτων</u> ἐδέοντο, <i>they were in need of money</i> ; <u>ἐκείνων</u> ταῦτα <u>προτίθησι</u> , <i>he places these things before those</i> .	none or varies by prefix's meaning
	5. Absolute: ἐπιφανοῦς <u>τούτου γενομένου</u> <i>this being clear</i>	none
	6. Comparison: ἵππου ὠκύτερος <i>swifter than a horse</i>	than

CASE	FUNCTION	PREPOSITION TO SUPPLY
	7. <b>With Certain Adjectives or Adverbs:</b> σοῦ ἄξιος <i>worthy of you</i> ; ἄξιως λόγου <i>worthy of record</i>	<i>of</i>
	8. <b>Object with verbs of holding, touching:</b> αὐτοῦ λαμβάνεται <i>she takes hold of him</i> ; τῶν χειρῶν ἅπτεται <i>she grabs his hands</i>	<i>none or of</i>
	9. <b>Value:</b> αὐτὸν πολλοῦ τιμᾷ <i>she honors him a lot</i> ; μισθοῦ τὴν θύραν ἤνοιγεν <i>he opened the door for a fee</i>	<i>none or for; of</i>
	10. <b>Separation:</b> τὰ πηδάλια παρέλυσεν <i>he freed the rudders from the ships</i>	<i>from, away from</i>
	11. <b>Time:</b> δέκα ἡμερῶν <i>within ten days</i>	<i>within</i>
	12. <b>Exclamation:</b> φεῦ, τῆς βροτείας φρενός <i>alas, mortal thinking</i>	<i>none</i>
	13. <b>Object of Preposition (often shows motion away from):</b> ὑπὸ Κύρου <i>by Kyros</i> ; ἐκ τῆς οἰκίας <i>from the house</i>	<i>none</i>
Dative	1. <b>Indirect Object:</b> δίκην αὐτῇ δίδωμι, <i>I give justice to her</i> ; ὑμῖν ὀρτὴν ποιέω, <i>I hold a festival for you</i>	<i>to, for</i>
	2. <b>Object of Verb or Verb's Prefix:</b> ἐπὶ κρήνην αὐτοῖς ἡγήσασθαι, <i>to lead them to the spring</i> ; τὴν ἐλευθερίην ὑμῖν περιτίθημι <i>I place freedom around you</i>	<i>none or varies with the prefix's meaning</i>
	3. <b>Means or Instrument:</b> ἔχουσιν αὐτὸ δόλω, <i>they hold it by trickery</i> ; ἔρχεται νηί, <i>she goes by ship</i>	<i>by, with</i>
	4. <b>Possession (often with verb 'to be'):</b> ὄνομα αὐτῇ ἦν Νίτητις, <i>her name was Nitetis</i> ; τῷ Κύρῳ ὁ υἱός, <i>a son to Kyros</i>	<i>to, of</i>
	5. <b>Dative with an Adjective, Adverb, or Noun:</b> αὐτῷ ἀσφαλές εἶναι <i>to be safe for him</i> πρὸς ἡδονὴν αὐτῇ <i>for pleasure to her</i>	<i>for; to</i>
	6. <b>Dative with a Verb and Infinitive:</b> ἔξεστι αὐτῇ <i>for</i> ἰέναι <i>it is possible for her to go</i>	<i>for</i>
	7. <b>Dative of Respect:</b> ἀνὴρ ἡλικία νέος <i>a man young in age</i>	<i>in</i>
	8. <b>Time When:</b> πέμπτῃ ἡμέρᾳ <i>on the fifth day</i>	<i>on</i>
	9. <b>Dative of Degree of Difference:</b> πολλῷ <i>by much</i>	<i>by</i>

CASE	FUNCTION	PREPOSITION TO SUPPLY
	10. Dative of Manner: <u>σιωπῇ</u> ἥκει <i>he has come <b>in silence</b> or <b>silently</b></i>	none or various ( <i>in, with, etc.</i> )
	11. Dative of Accompaniment: αὐτὸν ἠφάνισε ἵππῳ <i>he hid him <b>with his horse</b></i> ; ἔβη σὺν τῷ στρατῷ <i>he went <b>with his army</b></i>	<i>with</i> or none ( <i>σύν</i> )
	12. Dative of Agent with Perf. and Plup. Pass.: λείπεται αὐτῷ <i>I have been left <b>by him</b></i>	<i>by</i>
	13. Place Where: ἐν Αἰγύπτῳ <i>in <b>Egypt</b></i> or Μαραθῶνι <i>at <b>Marathon</b></i>	none ( <i>ἐν</i> ) or <i>in, on, at</i>
	14. Dative of Cause: νοῦσῳ τελευτᾷ <i><b>because of illness</b> he dies</i>	<i>because</i>
	15. Object of Preposition (often shows place where): σὺν Ὀμήρῳ <i>with <b>Homer</b></i> ; ἐν τῷ νηῷ <i>in <b>the temple</b></i>	none
Vocative	1. Direct Address: ὦ βασιλεῦ, <i>oh king</i>	none

The above are all case functions for nouns and pronouns. Remember that adjectives, which include participles, always agree with the nouns or pronouns they modify in gender, number, and case. If no noun or pronoun is present, supply one from the gender and number of the adjective unless it is clear that a noun or pronoun must be supplied from context.

## Apposition of Nouns and Pronouns

A common grammatical occurrence that happens in all cases of nouns and pronouns is apposition. Apposition is defined as an instance in a sentence when two nouns or pronouns are in the same case referring to the same person or thing. The second noun or pronoun renames the first. Apposition can happen to a noun in any case and the second noun matches the case of the first. Consider the following examples. In each the main noun is bolded and the noun in apposition is underlined.

### Nominative

ἐγὼ ταῦτα τῷ Ὀμήρῳ, ποιητῆς, δίδωμι.  
*I, a **poet**, give these things to Homer.*

### Genitive

τὸ βιβλίον τοῦ Ὀμήρου, ποιητοῦ, σοὶ δίδωμι.  
*I give to you the book of **Homer**, a **poet**.*

**Dative**

ἐγὼ ταῦτα τῷ Ὅμηρῳ, ποιητῇ, δίδωμι.  
*I give these things to **Homer**, a poet.*

**Accusative**

ὁράει τὸν Ὅμηρον ποιητήν.  
*She sees **Homer**, a poet.*

**Vocative**

ὦ βασιλεῦ Κῦρε, ἔλθε.  
***King Kyros**, come.*

The important items to note are that the two nouns refer to the same person or thing and each has the same case. Apposition occurs frequently in this textbook and in the authentic texts you are preparing to read.





## Appendix II

# Vocabulary 1–550

---

Words 251–550 are in blue.

-----, ἀλλήλων *one another, each other*

ἀγαθός, ἀγαθή, ἀγαθόν *good, noble*

ἄγαλμα, ἀγάλματος τό *image, statue; glory, delight*

ἀγγέλλω, ἀγγελέω, ἡγγειλα, ἡγγελκα, ἡγγελμαι, ἡγγέλθην *announce, report, tell*

ἀγορά, ἀγορᾶς ἡ *marketplace*

ἄγω, ἄξω, ἡγαγον, ἤχα, ἤγμαι ἤχθην *do, drive, lead; χάριν ἄγω I give thanks*

ἄγων, ἀγῶνος ὁ *contest, struggle*

ἀδελφός, ἀδελφοῦ ὁ *brother*

ἀδικέω, ἀδικήσω, ἠδίκησα, ἠδίκηκα, ἠδίκημαι, ἠδικήθην *be unjust, do wrong*

ἀδικός, ἀδικόν *unjust*

ἀδύνατος, ἀδύνατον *impossible, weak, unable*

ἀεί (αἰεῖ) *always*

Ἀθῆναι, Ἀθηνῶν αἱ *Athens*

Ἀθηναῖος, Ἀθηναίᾱ, Ἀθηναῖον *Athenian, of or from Athens*

Αἴγυπτος, Αἰγύπτου ἡ *Egypt*

αἷμα, αἵματος τό *blood*

αἰρέω, αἰρήσω, εἶλον (inf. ἐλεῖν), ἤρηκα, ἤρημαι, ἠρέθην *take, seize, grab, capture; (mid.) choose; ὁ λόγος αἰρεῖ it makes sense, it is reasonable*

αἴρω, ἀρέω, ἤρα, ἤρκα, ἤρμαι, ἤρθην *take up, raise; lift up*

αἰσθάνομαι, αἰσθήσομαι, ἡσθόμην, -----, ἡσθημαι, ----- *perceive, apprehend* + gen. or acc.

αἰσχρός, αἰσχρά, αἰσχρόν *shameful, disgraceful, base*

αἰτέω, αἰτήσω, ἤτησα, ἤτηκα, ἤτημαι, ἤτήθην *ask, demand, request; ask for* + gen.; *ask 'x' in acc. for 'y' in acc.*, αἰτεῖ αὐτὸν χρήματα *she asks him for money*

αἰτίᾱ, αἰτίας ἡ *reason, cause, responsibility, guilt, blame*; αἰτία ἔχει *there is an accusation that*

αἷτιος, αἰτίᾱ, αἷτιον *responsible for, the cause of, guilty of* + gen.

ἀκούω, ἀκούσομαι, ἤκουσα, ἀκήκοα, ἤκουσμαι, ἠκούσθην *hear, hear of or about, listen, heed* + gen. or acc. of thing and gen. of person; *have a reputation*; κακῶς ἀκούειν *to be spoken ill of*

ἀκριβής, ἀκριβές *exact, accurate, precise*

ἀληθής, ἀληθές *true*

ἀλίσκομαι, ἀλώσομαι, ἐάλων (ἤλων), ἐάλωκα (ἤλωκα), -----, ----- *be taken, captured, seized*

ἀλλά *but, for*

ἄλλος, ἄλλη, ἄλλο *another, other*; ἄλλος ἄλλο λέγει *one man says one thing*; *another says another*; τῇ ἄλλῃ *elsewhere*

ἅμα (prep.) *at the same time as* + dat.; (adv.) *at the same time, at once*

ἁμαρτάνω, ἁμαρτήσομαι, ἡμάρτησα or ἡμαρτον, ἡμάρτηκα, ἡμάρτημαι, ἡμαρτήθην *miss, miss the mark of* + gen.; *make a mistake, do wrong; fail*

ἁμείνων, ἁμεινον *better, stronger, braver, more capable*

ἁμύνω, ἁμυνέω, ἡμυνα, -----, -----, ----- *ward off, keep off, defend; assist, help* + dat.

ἁμφί *about, for the sake of* + gen; *about, around* + dat.; *about, around* (motion often implied) + acc.

ἁμφότερος, ἁμφοτέρᾱ, ἁμφοτέρον *both*

ἄν (particle) indicates something hypothetical, non-factual, or with the indicative; something repeated over time

ἀνά (prep.) *on, upon, onto* + gen. or dat.; *up to, throughout* + acc.; (adv.) *thereon, thereupon, throughout*; ἀνα *up! arise!*

ἀναγκάζω, ἀναγκάσω, ἠνάγκασα, ἠνάγκακα, ἠνάγκασμαι, ἠναγκάσθην *force, compel, constrain*

ἀνάγκη, ἀνάγκης ἡ *force, necessity, fate*

ἀναιρέω, ἀναιρήσω, ἀνεῖλον, ἀνήρηκα, ἀνήρημαι, ἀνηρέθην *take up, pick up; make away with, destroy, kill; appoint, ordain; answer, give a response*

ἄνευ *without, away from, from afar + gen.*

άνήρ, άνδρός ό *man, husband*

άνθρωπος, άνθρώπου ή ό *human, person*

άντί *instead of; for the sake of + gen.*

άνω *up, upwards, above*

άξιος, άξιά, άξιον *worthy, deserving + gen.*

άξιόω, άξιώσω, ήξιώσα, ήξιώκα, ήξιώμαι, ήξιώθην *deem worthy, think fit + 'x' in acc. + inf.; expect + 'x' in acc. + inf; deem 'x' in acc. worthy of 'y' in gen.*

άπαλλάσσω, άπαλλάξω, άπήλλαξα, άπήλλαχα, άπήλλαγμαi, άπηλλάχθην *set free, release, deliver from; escape, depart*

άπας, άπασα, άπαν *all, each, every, whole*

άπέχω *hold off, keep off or away; be away from, be distant from*

άπλώς *singly, in one way*

άπό *from, away from + gen.*

άποδείκνυμι *display, make known; appoint, proclaim, create*

άποδίδωμι *give back; allow, permit; pay; (mid.) sell*

άποθνήσκω (θνήσκω), άποθανέομαι, άπέθανον, τέθνηκα, -----, ----- *die, perish*

άποκρίνω *answer; set apart; pick out, choose + gen. τοῦ στρατοῦ άποκρίνειν to pick out from the army*

άποκτείνω, άποκτενέω, άπέκτεινα (άπεκτάνην), άπέκτονα -----, ----- *kill*

άπόλλυμι (όλλυμι), άπολέω, άπώλεσα (trans.) or άπωλόμην (intrans.), άπολώλεκα (trans.) or άπόλωλα (intrans.), -----, ----- *kill, lose; (mid. and intrans.) die, cease to exist*

Άπόλλων, Απόλλωνος ό *Apollon, Apollo*

άποστέλλω *send off*

άρα (ρά) *and so, therefore, then, in that case*

ἄρα indicates a question, often expects the answer no; ἄρα οὐ expects a yes

Άργεῖος, Άργεῖα, Άργεῖον *Argive, from Argos; Greek*

άργύριον, άργυρίου τό *coin, money; silver*

άρετή, άρετῆς ή *virtue, excellence*

ἀριθμός, ἀριθμοῦ ὁ *number*

ἄριστος, ἀρίστη, ἄριστον *best, bravest, excellent*

ἀρχή, ἀρχῆς ἡ *rule, command; beginning; province; office, duty*

ἄρχω, ἄρξω, ἤρξα, ἤρχα, ἤγγμαι, ἤρχθην *rule, command; begin + gen.; ἄρχειν ἀπὸ τῶν πατέρων to begin with the fathers; hold command among + dat.*

ἀτάρ *but*

αὔ, αὖθις (αὖτις) *again, in turn, hereafter, in the future*

αὐτίκα *immediately*

αὐτός, αὐτή, αὐτό *he, she, it; -self (pred.) -self; (att.) same; (often + dative) τὰ αὐτὰ σοὶ ποίεω I do the same as you do; (adv.) αὐτοῦ there*

ἄφαιρέω, ἀφαιρήσω, ἀφεῖλον, ἀφῆρηκα, ἀφῆρημαι, ἀφηρεθην *take away from; take 'x' in acc. away from 'y' in acc.; (pass.) be deprived of + 'x' in acc.*

ἀφίημι *send forth, discharge; let go, call off; suffer, permit, neglect, fail + inf. αἴηκε τὸ*

πλοῖον φέρεσθαι *he allowed the boat to be carried away*

ἀφικνέομαι, ἀφίξομαι, ἀφικόμην, -----, ἀφίγμαι, ----- *arrive, reach, come to*

ἀφίστημι *cause to revolt; (mid. or intrans.) revolt*

Ἀχαιοί, Ἀχαιά, Ἀχαιόν *Akhaian, one of the four major tribes of Greece (Aiolians, Dorians, Ionians)*

βαίνω, βήσομαι, ἔβην, βέβηκα, βέβαμαι, ἐβάθην *step, walk, go; (perf.) stand*

βάλλω, βαλέω, ἔβαλον, βέβληκα, βέβλημαι, ἐβλήθην *throw, hit; (mid.) ἐπεῖ εἰς αὐτῶν βαλλόμενοι acting on their own*

βάρβαρος, βαρβάρου ὁ *barbarian, foreigner, non-Greek speaker*

βαρύς, βαρεῖα, βαρύν *heavy, grievous, tiresome*

βασιλεία, βασιλείας ἡ *kingdom, dominion; kingship, monarchy*

βασιλεύς, βασιλεὺς (βασιλέως) ὁ *king, chief*

βασιλεύω *be king, rule, reign + gen.*

βελτίων, βελτίον *better, more virtuous*

βία, βίας ἡ *strength, force, power, might, violence*

βίος, βίου ὁ *life*

βλέπω, βλέψω, ἔβλεψα, βέβλεφα, βέβλεμμαι, ἐβλέφθην *see, look at*

**βοηθέω, βοηθήσω, ἐβοήθησα, βεβοήθηκα, βεβοήθημαι, -----** *assist, help + dat.; come to the rescue*

**βουλεύω, βουλεύσω, ἐβούλευσα, βεβούλευκα, βεβούλευμαι, ἐβουλεύθην** *deliberate on, plan; (mid.) take counsel with oneself*

**βουλή, βουλῆς ἡ** *will, determination; council, senate*

**βούλομαι, βουλήσομαι, -----, -----, βεβούλημαι, ἐβουλήθην** *want, prefer; wish, be willing*

**βοῦς, βοός ἡ, ὁ** *bull, ox, cow*

**βραχύς, βραχεῖα, βραχύ** *brief, short, small*

**γάρ** (postpositive) *for*

**γε** (enclitic) *indeed, in fact, merely, at least*

**γένος, γένεος (γένους) τό** *race, kind, sort; birth, origin*

**γῆ, γῆς ἡ** *land, earth*

**γίγνομαι (γίνομαι), γενήσομαι, ἐγενόμην, γέγονα, γεγένημαι, -----, (ἐγενήθην, in late authors)** *be, be born, happen, become; γεγονός εὖ be well-born, be of noble-birth*

**γιγνώσκω, γνώσομαι, ἔγνω, ἔγνωκα, ἔγνωσμαι, ἐγνώσθην** *know, recognize; decide + inf.*

**γλῶσσα, γλώσσης ἡ** *tongue, language*

**γνώμη, γνώμης ἡ** *judgment, thought, opinion, purpose*

**γράμμα, γράμματος τό** *letter, written character; (pl.) documents*

**γραφή, γραφῆς ἡ** *drawing, painting, writing; indictment*

**γράφω, γράψω, ἔγραφα, γέγραφα, γέγραμμαι, ἐγράφη** *write*

**γυνή, γυναικός ἡ** *woman, wife*

**δαίμων, δαίμονος ἡ, ὁ** *spirit, god, demon*

**δέ** (post-positive; sometimes indicates change of subject; often answers **μέν**) (conj.) *and, but; (adv.) on the other hand*

**δεῖ, δεήσει, ἐδέησε(ν), δεδέηκε(ν), -----, -----** *it is necessary; it is necessary + inf. δεῖ ἐλθεῖν it is necessary to come; it is necessary for 'x' in acc. + inf. δεῖ σέ ἐλθεῖν it is necessary for you to come; (+ gen.) there is a need of, δεῖ τινος there is a need of something; (+ gen. + inf) δεῖ στρατηγοῦ εὐρεθῆναι there is a need of a general to be found; (+ gen. and dat. or acc.) δεῖ μοί (ἐμοῦ or ἐμέ) τινος there is a need to me of something*

**δεῖδω, δείσω, ἔδεισα, δέδουκα, -----, -----** *fear, be afraid, dread; fear to + inf.*

δείκνυμι, δείξω (δέξω), ἔδειξα (ἔδεξα), δέδειχα, δέδειγμαι, ἐδείχθην *show, display*

δεινός, δεινή, δεινόν *awesome, fearsome, terrible*; δεινός λέγειν *clever at speaking*

δέκα *ten*

δεσπότης, δεσπότης ὁ *master, lord, ruler*

δεύτερος, δευτέρᾳ, δεύτερον *second*; (adv.) *next*

δέχομαι, δέξομαι, ἐδεξάμην, -----, δέδεγμαι, ἐδέχθην *take, accept, receive; welcome; meet, encounter; undertake + inf.*

δέω, δεήσω, ἐδέησα, δεδέηκα, δεδέημαι, ἐδεήθην *want, lack, miss, stand in need of, want + gen.; long or wish for + gen.; ask for 'x' in gen. or acc. from 'y' in gen., τοῦτο (or τούτου) ὑμῶν δέομαι I ask you for this*

δέω, δήσω, ἔδησα, δέδεκα, δέδεμαι, ἐδέθην *bind, tie, fetter; bind 'x' in acc. by 'y' in gen.*

δή *indeed, in fact, certainly*

δῆλος, δήλη, δῆλον *clear, visible, conspicuous*

δηλώω, δηλώσω, ἐδήλωσα, δεδήλωκα, δεδήλωμαι, ἐδηλώθην *make clear, show*

ἄνθρωπος, ἄνθρωποι ὁ *people*

διά *through, throughout + gen.; by + gen.; on account of + acc.*

διαίρῶ *take one from another, cleave in twain, divide into parts; take down a part + gen.*

διαφέρω (φέρω, οἶσω, ἤνεγκα or ἤνεγκον, ἐνήνοχα, ἐνήνεγμαι, ἤνέχθην) *carry over or across; carry different ways; make a difference; be different from, excel + gen.*

διαφθείρω, διαφθερέω, διέφθειρα, διέφθαγκα or διέφθορα, διέφθαρμαι, διεφθάρην *destroy, corrupt, bribe; seduce*

διαφορά, διαφορᾶς ἡ *difference, distinction; disagreement*

διδάσκω, διδάξω, ἐδίδαξα, δεδίδαχα, δεδίδαγμαι, ἐδιδάχθην *teach, instruct*

δίδωμι, δώσω, ἔδωκα, δέδωκα, δέδομαι, ἐδόθην *give; allow 'x' in dat. or acc. + inf., ἐμὲ (ἐμοί) εὐτυχέειν δίδως you allow me to prosper*

δίκαιος, δικαίᾳ, δίκαιον *just*

δικαστής, δικαστοῦ ὁ *judge; juryman*

δίκη, δίκης ἡ *custom, usage; judgment; order, right; penalty, sentence; lawsuit*

διώκω, διώξω, ἐδίωξα, δεδίωχα, δεδίωγμαι, ἐδιώχθην *pursue, chase, drive; sue, prosecute*

δοκέω, δόξω, ἔδοξα, -----, δέδογμαι, ἐδόχθην *seem, think; seem best, think best*  
+ inf.; δοκεῖ μόρσιμον τῇ πόλει ἀλίσκεσθαι *it seems fated for the city to be taken*;  
δοκεῖ ἐμοί and δοκεῖν ἐμοί *it seems to me*

δόμος, δόμου ὁ *house*

δόξα, δόξης ἡ *expectation, notion, opinion; reputation*

δοῦλος, δούλου ὁ *slave*

δράω, δράσω, ἔδρᾱσα, δέδρᾱκα, δέδρᾱμαι, ἐδράσθην *do, act*

δύναμαι, δυνήσομαι, -----, -----, δεδύνημαι, ἐδυνήθην *be able, be strong enough*  
+ inf.; *be worth; signify, mean; bring about*

δύναμις, δυνάμιος (δυνάμηνος, δυνάμεως) ἡ *might, strength, power; force, army*

δυνατός, δυνατή, δυνατόν *able, possible; powerful, strong, mighty*

δύο *two*

ἐάν *if*

ἐαυτοῦ, ἐαυτῆς, ἐαυτοῦ *himself, herself, itself*

ἔάω (imperfect: εἶων < εἶαον), ἔάσω, εἵασα, εἵακα, εἵαμαι, εἵαθην *suffer, permit, allow, leave, let go*

ἐγγύς *near; next to, near + gen.*

ἐγώ, ἐμοῦ or μου *I, me, mine*

ἐθέλω (θέλω), ἐθελήσω (θελήσω), ἠθέλησα, ἠθέληκα, -----, ----- *wish, be willing*

ἔθνος, ἔθνεος (-ους) τό *tribe, people, ethnos*

εἰ (proclitic) *if, whether*

εἶδος, εἶδεος (-ους) τό *form, shape, figure; beauty*

εἰκός, εἰκότος τό (adj.) *likely, reasonable; (n.) likelihood, probability*

εἴκοσι (v) *twenty*

εἶμι *come, go*

εἰμί, ἔσομαι, -----, -----, -----, ----- *be, be possible*

εἰρήνη, εἰρήνης ἡ *peace*

εἰς or ἐς (proclitic) *to, into, against + acc.*

εἷς, μία, ἓν; ἐνός, μιᾶς, ἐνός *one*

εἵτα *then, next, accordingly, therefore*

εἴτε *either, whether*

ἐκ (proclitic) *from, out of, by + gen.*

ἕκαστος, ἑκάστη, ἕκαστον *each*

ἐκάτερος, ἐκατέρᾳ, ἐκάτερον *each*

ἐκεῖ *there, in that place*

ἐκεῖνος, ἐκείνη, ἐκεῖνο (κεῖνος, κείνη, κείνο) *that, those; he, she, it, they*

ἐλάσσων, ἐλάσσον *less, fewer, smaller*

ἐλαύνω, ἐλάω, ἤλασα, ἐλήλακα, ἐλήλαμαι, ἤλάθην or ἤλάσθην *drive, march*

ἐλεύθερος, ἐλευθέρᾳ, ἐλεύθερον *free, independent + gen.*

Ἑλλάς, Ἑλλάδος ἡ *Greece, Hellas*

Ἕλλην, Ἕλληνας ἡ ὁ *Greek*

ἐλπίς, ἐλπίδος ἡ *hope, expectation*

ἐμαυτοῦ, ἐμαυτοῦ, ἐμαυτῆς *myself*

ἐμός, ἐμή, ἐμόν *my*

ἐν (proclitic) *in, on, at, among + dat.*

ἐναντίος, ἐναντίᾳ, ἐναντίον *opposite + gen. or dat.*

ἐνεκα (εἵνεκα) *on account of, for the sake of + gen.*

ἐνθα *there, where; then, when*

ἐνταῦθα (ἐνθαῦτα) *here, there, then*

ἕξ *six*

ἔξω *outside; beyond; except*

ἔοικα (perf. with pres. sense), εἴξω, -----, -----, -----, ----- *be like, look like + dat.; be likely, seem probable*

ἐπαινέω, ἐπαινέσω, ἐπήνεσα, ἐπήνεκα, ἐπήνεμαι, ἐπηνέθην *approve, praise*

ἐπεὶ *after, when, since*

ἔπειτα *thereupon, thereafter, then*

ἐπί *on, upon + gen.; in the time of + gen.; towards + gen.; on, at, next to + dat.; on, to, against, for + acc.; ἐφ' ᾧ on condition that*

ἐπιθυμέω *long for, desire + gen.*

ἐπίσταμαι, ἐπιστήσομαι, -----, -----, -----, ἠπιστήθην *know*

ἐπιστήμη, ἐπιστήμης ἡ *knowledge*



ἐπιχειρέω *put one's hand to, attempt* + dat. or + inf.

ἔπομαι (imp. εἰπόμην), ἔψομαι, ἐσπόμην, -----, -----, ----- *follow, pursue* + dat.

ἔπος, ἔπεος (ἔπους) τό *word, speech, song*

ἐργάζομαι (augments εἰ and ἦ), ἐργάσομαι, ἡργασάμην (εἰργασάμην), -----, εἷργασμαι, ἡργάσθην *be busy, work at; make; perform; do* 'x' in acc. to 'y' in acc.

ἔργον, ἔργου τό *deed, task, work; building; ἔργον in truth, in deed*

ἔρομαι (εἶρομαι), ἐρήσομαι (εἰρήσομαι), ἡρόμην, -----, -----, ----- *ask, ask* 'x' in acc. about 'y' in acc.

ἔρχομαι, ἐλεύσομαι, ἦλθον (ἐλθεῖν), ἐλήλυθα, -----, ----- *come, go*

ἐρωτάω (εἰρωτάω), ἐρωτήσω, ἠρώτησα, ἠρώτηκα, ἠρώτημαι, ἠρωτήθην *ask, question*

ἐταῖρος, ἐταίρου ὁ *companion, comrade*

ἕτερος, ἐτέρᾱ, ἕτερον *other, another*

ἔτι *yet, still*

ἔτος, ἔτεος (ἔτους) τό *year*

εὖ *well*

εὐθύς, εὐθεῖα, εὐθύ *straight, direct*

εὐρίσκω, εὐρήσω, ηὔρον, ηὔρηκα, ηὔρημαι, ηὔρέθην *find out, discover*

ἐχθρός, ἐχθρά, ἐχθρόν *hated, hostile, inimical* + gen. or dat.; (n.) *enemy*

ἔχω (imp. εἶχον), ἔξω or σχήσω, ἔσχον, ἔσχηκα, -ἔσχημαι, ----- *have, hold; (+ adv) be, καλῶς ἔχειν be well; ὥδε ἔχει it is like so; be able* + inf. (often impersonal); *hinder, prevent, ἔχω αὐτὸν ταῦτα μὴ ποιεῖν I keep him from doing these things; (mid.) cleave, cling to* + gen.; (mid.) *be near or border* + gen.; ἐχόμενόν ἐστι *there belongs* + gen.

ἕως *as long as, while, until*

ζάω (ζῆς, ζῆ), ζήσω, ἔζησα, ἔζηκα, -----, ----- *live, breathe, be full of life*

Ζεὺς, Διός ὁ *Zeus*

ζητέω, ζητήσω, ἐζήτησα, ἐζήτηκα, -----, ἐζητήθην *seek, seek for*

ζῷον, ζώου τό *animal*

ἦ *indeed, truly*

ἢ *or, than*

ἡγεμών, ἡγεμόνος ὁ *leader, commander, guide*

ἡγέομαι, ἡγήσομαι, ἡγησάμην, -----, ἡγημαι, ἡγήθην *lead, believe; lead, command + dat.; lead 'x' in gen. for 'y' in dat., ἡγεῖται ἡμῖν χοροῦ she leads our dance; rule, have dominion + gen.*

ἤδη *already, by this time, now*

ἡδονή, ἡδονῆς ἡ *pleasure*

ἡδύς, ἡδεῖα, ἡδύ *pleasant, glad*

ἦκω, ἦξω, -----, -----, -----, ----- *have come, be present*

ἥλιος, ἡλίου ὁ *sun*

ἡμέρᾱ, ἡμέρᾱς ἡ *day*

ἡμέτερος, ἡμετέρᾱ, ἡμέτερον *our*

ἥσσων, ἥσσον *worse, inferior, weaker, ἥσσων αὐτοῦ θηρεύειν inferior to him at running; less, fewer*

θάλασσα (θάλαττα), θαλάσσης ἡ *sea*

θάνατος, θανάτου ὁ *death*

θαυμάζω, θαυμάσω, ἐθαύμασα, τεθαύμακα, τεθαύμασμαι, ἐθαυμάσθην *wonder at, marvel at + gen. or acc.; admire*

θεῖος, θεῖᾱ, θεῖον *divine, sacred*

θεός, θεοῦ ἡ ὁ *god, goddess, deity*

Θηβαῖος, Θηβαίᾱ, Θηβαῖον *Theban, from Thebes, a Greek city in Boiotia or an Egyptian one on the Nile*

θυγάτηρ, θυγατέρος or θυγατρός ἡ *daughter*

θυμός, θυμοῦ ὁ *soul, spirit; courage, anger, passion, heart; will, desire*

θύω, θύσω, ἔθυσα, τέθυκα, τέθυμαι, ἐτύθην *sacrifice*

ἴδιος, ἰδίᾱ, ἴδιον *one's own; one's self; ἰδίῃ personally, privately, for one's own self*

ἱερός, ἱερά, ἱερόν *holy; (n. in sg.) temple; (n. in pl.) sacrifices*

ἵημι, -ῆσω, -ῆκα, -εῖκα, -εῖμαι, -εῖθην *release, hurl, send*

ἱκανός, ἱκανή, ἱκανόν *sufficient, capable; enough; able*

ἵνα *in order that, so that, where*

ἵππεύς, ἵππηος (ἵππέως) ὁ *knight, cavalryman; horseman, rider*

ἵππος, ἵππου ἡ ὁ *horse; (fem.) cavalry*

ἴσος, ἴση, ἴσον *equal, as many as; similar to + dat.*

ἵστημι, στήσω, ἔστησα (trans.) or ἔστην (intrans.), ἔστηκα (intrans.), ἔσταμαι, ἐστάθην *stand; make stand, place*

ἰσχυρός, ἰσχυρά, ἰσχυρόν *strong, forceful, violent*

καθίστημι (ἵστημι, στήσω, ἔστησα (trans.) or ἔστην (intrans.), ἔστηκα (intrans.), ἔσταμαι, ἐστάθην) (trans.) *appoint, establish, put into a state; (intrans.) be established, be appointed, enter into a state*

καί (conj.) *and; (adv.) even, also, merely, indeed; (after ὅμοιος, ἴσος, ὁ αὐτός) as*  
καιρός, καιροῦ ὁ *right moment, critical time, opportunity*

καίτοι *and indeed, and further, and yet; although*

κακός, κακή, κακόν *bad, evil, cowardly*

καλέω, καλέω, ἐκάλεσα, κέκληκα, κέκλημαι, ἐκλήθην *call*

καλός, καλή, καλόν *beautiful, noble, good*

κατά (prep.) *down from + gen.; down toward + gen.; under + gen.; against + gen.; during + acc.; throughout + acc.; by, according to + acc.; καθ' ὅ according, just as; (adv.) as, just as*

καταλαμβάνω, καταλήψομαι, κατέλαβον, κατείληφα, κατείλημμαι, κατελήφθην *seize; come across, overtake; comprehend; befall, happen, (imper.) καταλαμβάνει ταῦτα αὐτὸν ποιεῖν it falls to his lot to do these things, ἀναγκαία καταλαμβάνει αὐτὴν φεύγειν necessity falls upon her to flee*

κατασκευάζω, κατασκευάσω, κατεσκεύασα, κατεσκεύακα, κατεσκεύασμαι, ----- *equip, furnish; construct*

κατέχω *hold fast; detain, hold back, withhold; possess + gen.*

κατηγορέω, κατηγορήσω, κατηγορήσα, κατηγορήκα, κατηγορήμαι, κατηγορήθην *speak against, accuse + gen. of person accused, charge 'x' in gen. with 'y' in acc.*

κεῖμαι, κείσομαι, -----, -----, -----, ----- *lie*

κελεύω, κελεύσω, ἔκελευσα, κεκέλευκα, κεκέλευσμαι, ἐκελεύσθην *bid, order, command; ask; urge, encourage; order 'x' in dat. or in acc. + inf.; give the order to, κελεύει σώζειν he gives the order to save*

κεφαλή, κεφαλῆς ἡ *head*

κινδυνεύω *be in danger, run risk, be likely to + inf.*

κίνδυνος, κινδύνου ὁ *danger*

κινέω, κινήσω, ἐκίνησα, κέκίνηκα, κέκίνημαι, ἐκινήθην *move; set in motion; urge on*

**κοινός, κοινή, κοινόν** *shared, common*; **ἐκ τοῦ κοινοῦ** *shared in common*; (n.) **τὸ κοινόν** *the state*; (n.pl.) *affairs*

**κομίζω, κομιέω, ἐκόμισα, κεκόμικα, κεκόμισμαι, ἐκομίσθην** *take care of; take, carry, convey; carry away; bring*; (mid.) *acquire*; (pass.) *come or go back, return*

**κόσμος, κόσμου ὁ** *world, universe; order; ornament, decoration*

**κρατέω, κρατήσω, ἐκράτησα, -----, -----, ἐκρατήθην** *be strong, powerful, rule + gen.*

**κρεῖσσω, κρεῖσσω, κρεῖσσω** *better, stronger, mightier*

**κρίνω, κρινέω, ἔκρινα, κέκρικα, κέκριμαι, ἐκρίθην** *judge, decide, pick out, separate*

**κτάομαι, κτήσομαι, ἐκτησάμην, -----, κέκτημαι, ἐκτήθην** *acquire, get*; (perfect) *have, hold*

**κτείνω, κτενέω, ἔκτεινα or ἔκτανον, ἔκτονα, ἔκταμαι, ἐκτάνθην** *kill, slay*

**κύκλος, κύκλου ὁ** *ring, circle, wheel*

**κύριος, κυρία, κύριον** *with power, able, sovereign; appointed, fixed*; (n.) *lord, ruler*

**Κῦρος, Κύρου ὁ** *Kyros the Great, c. 600-530, Persian king who ruled for about 30 years*

**κωλύω, κωλύσω, ἐκώλῃσα, κεκώλῃκα, κεκώλῃμαι, ἐκωλύθην** *hinder, prevent; prevent 'x' in acc. from 'y' in the gen.*

**Λακεδαιμόνιος, Λακεδαιμονία, Λακεδαιμόνιον** *Spartan, Lakedaimonian*

**λαλέω, λαλήσω, ἐλάλησα, λελάληκα, λελάλημαι, ἐλαλήθην** *talk, chat, prattle, babble*

**λαμβάνω, λήψομαι, ἔλαβον, εἴληφα, εἴλημμαι, ἐλήφθην** *take, receive; capture*

**λανθάνω, λήσω, ἔλαθον, λέληθα, -----, -----** *escape notice + 'x' in acc. + participle; do (the action of the participle) + λανθάνω secretly, without being seen*

**λαός, λαοῦ ὁ** *people*

**λέγω, ἐρέω or λέξω, εἶπον or ἔλεξα, εἶρηκα, εἶρημαι or λέλεγμαι, ἐλέχθην or ἐρρήθην** *say, tell, speak*; (personal) **νόσον λέγεται ἔχειν ὁ Καμβύσης** *Kambyeses is said to have an illness*; (impers.) **νόσον λέγεται ἔχειν Καμβύσην** *it is said that Kambyeses has an illness*

**λείπω, λείψω, ἔλιπον, λέλοιπα, λέλειμμαι, ἐλείφθην** *leave, quit*

**λίθος, λίθου ὁ** *stone*

λόγος, λόγου ὁ *word, speech, story; reason, account; value, esteem, talk, conversation*; τῷ λόγῳ *for the sake of argument, in word, i.e., falsely*; ἐν λόγῳ *in the rank of*; κατὰ λόγον *according to the value or esteem*

λοιπός, λοιπή, λοιπόν *left, remaining*

λύω (ῥ), λύσω, ἔλῳσα, ἔλυκα, ἔλυμαι, ἐλύθην *loose, free, destroy; (mid.) ransom*

μακρός, μακρά, μακρόν *long (of space and time), tall*

μάλα *very*

μάλιστα *especially, most; (with numbers) about*

μᾶλλον *more, rather*

μανθάνω, μαθήσομαι, ἔμαθον, μεμάθηκα, -----, ----- *learn; learn to, learn how to + inf.; understand*

μάρτυς, μάρτυρος ἡ, ὁ *witness*

μάχη, μάχης ἡ *battle*

μάχομαι, μαχέομαι, ἐμαχεσάμην, -----, μεμάχημαι, ----- *fight, fight with + dat.*

μέγας, μεγάλη, μέγα *big, great*

μέγεθος (μέγαθος), -εος (-ους) τό *greatness, magnitude, size, height, stature*

μέλλω, μελλήσω, ἐμέλλησα, -----, -----, ----- *be about to, be going to; be likely to + inf. (fut. inf. in Attic); delay*

μέν (post-positive; often looks forward to δέ to create contrast or parallelism) *on the one hand*; ὁ μὲν... ὁ δέ *the one... the other*; οἱ μὲν... οἱ δέ *some... others*

μέντοι *indeed, to be sure, however*

μένω, μενέω, ἔμεινα, μεμένηκα, -----, ----- *stay, remain, wait, await*

μέρος, μέροςος (-ους) τό *share, portion, part; limb; one's turn*

μέσος, μέση, μέσον *middle, middle of + gen.; ἐς μέσον in common, altogether*

μετά *with + gen; after + acc.; (adv.) after, next*

μετέχω *partake of, have a share of + gen.*

μέχρι *up to, until + gen.; μέχρι τούτου meanwhile*

μή (mostly found in hypothetical contexts) *no, not, lest*

μηδέ (mostly found in hypothetical contexts) *and... not*

μηδείς, μηδεμία, μηδέν (mostly found in hypothetical contexts) *no one, nothing*

μήν (μείς), μηνός ὁ *month; (adv.) truly, surely*

μήτε (mostly found in hypothetical contexts) *neither*, μήτε... μήτε *neither... nor*  
 μήτηρ, μητέρος (μητρός) ἡ *mother*

μίγνυμι (μίσγω), μίξω, ἔμιξα, -----, μέμιγμαι, ἐμίχθην or ἐμίγην *mix, mingle*

μικρός, μικρά, μικρόν *small, little, short*

μιμνήσκω, μνήσω, ἔμνησα, -----, μέμνημαι, ἐμνήσθην *remind, call to mind;*  
 (mid. and pass.) *remember, mention + gen.*

μιν (accusative) *him, her, it*

μόνος, μόνη, μόνον *only, sole, alone, solitary; one*

μυρίος, μυριά, μυρίον *numberless, countless*

ναί *indeed, yes*

ναός, νεώς ὁ *temple, inner shrine of a temple*

νεκρός, νεκροῦ ὁ *corpse*

νέος, νέα, νέον *new, fresh, young; strange, unexpected*

νῆσος, νήσου ἡ *island*

νηῦς (ναῦς), νεός (νεώς) ἡ *ship*

νικάω, νικήσω, ἐνίκησα, νενίκηκα, νενίκημαι, ἐνίκηθην *win, conquer, prevail*

νίκη, νίκης ἡ *victory*

νομίζω, νομιέω, ἐνόμισα, νενόμικα, νενόμισμαι, ἐνομίσθην *believe, think, have*  
*the custom of, hold as custom*

νόμος, νόμου ὁ *law, custom*

νόος (νοῦς), νόου (νοῦ) ὁ *mind, reason*

νόσος, νόσου ὁ *disease, sickness*

νῦν *now*

νύξ, νυκτός ἡ *night*

ξένος (ξεῖνος), ξένη, ξένον *foreign, strange; (n.) guest, stranger*

ὁ, ἡ, τό (proclitic, ὁ, ἡ, οἱ, αἱ) *the; my, your, his, her; our, your, their;* (used with  
 abstract nouns, with names of famous or important people, and to generalize),  
 οἱ ἄνθρωποι, *people*

ὅδε, ἥδε, τόδε *he, she, it; this, these; the following; τῇδε here, thus, in the following*  
*way*

ὁδός, ὁδοῦ ἡ *road, way, journey, voyage*

ὅθεν *whence*

οἶδα (inf. εἰδέναι), εἴσομαι, -----, -----, -----, ----- *know, think; know how to + inf.*

οἰκεῖος, οἰκεῖα, οἰκεῖον *related, domestic, belonging to the house; one's own*

οἰκέω, οἰκήσω, ὤκησα, ὤκηκα, ὤκημαι, ὤκήθην *inhabit, settle; manage (a house or a government); dwell, live*

οἰκία, οἰκίας ἡ *house*

οἶκος, οἴκου ὁ *house, dwelling place; household*

οἴομαι or οἶμαι, οἰήσομαι, ὠσάμην, -----, -----, ὠήθην *think, suppose, believe*

οἷος, οἷα, οἷον *such, such a kind; οἷός τέ εἰμι I am able, I am of such a kind to + inf.; οἷον or οἷα how, like, as, because*

ὀλίγος, ὀλίγη, ὀλίγον *few, little, small*

ὅλος, ὅλη, ὅλον *whole, entire*

ὅμοιος, ὁμοῖα, ὅμοιον *like, resembling + dat.*

ὁμολογέω, ὁμολογήσω, ὠμολόγησα, ὠμολόγηκα, ὠμολόγημαι, ὠμολογήθην *speak together; agree; admit*

ὅμως *nevertheless, yet, still*

ὄνομα, ὀνόματος τό *name*

ὀνομάζω, ὀνομάσω, ὠνόμασα, ὠνόμακα, ὠνόμασμαι, ὠνομάσθην *name, call*

ὀξύς, ὀξεῖα, ὀξύ *sharp, keen*

ὄπλον, -ου τό *tool; (pl.) weapons*

ὅπου *where, wherever*

ὅπως *so that, in order that; how; whenever*

ὁράω (imp. ἐώραον), ὄψομαι, εἶδον (inf. ἰδεῖν), ἐόρακα or ἐώρακα, ἐώραμαι or ὤμμαι, ὤφθην *see*

ὀργή, ὀργῆς ἡ *natural impulse, temperament; anger, wrath*

ὀρθός, ὀρθή, ὀρθόν *straight, correct, proper*

ὀρμάω, ὀρμήσω, ὠρμησα, ὠρμηκα, ὠρμημαι, ὠρμήθην *set in motion, urge on; (intrans. act. or mid.) go, rush; be eager, hasten + inf.*

ὄρος, ὄρεος (-ους) τό *mountain, hill*

ὅς, ἡ, ὃ *who, whose, whom; which, that; ἣ by which way, just as; ἐν ᾧ while; ἐς ὃ until*

ὅσος, ὅση, ὅσον *so many, as many as; ὅσῳ in so far as; to the degree that; ὅσον as far as; ἐπ' ὅσον how far, to how great an extent*

ὅστις, ἥτις, ὃ τι *whoever, whatever*

ὅταν (ὅτε + ἄν) *whenever*

ὅτε *when*

ὅτι *that, because*

οὐ, οὐκ, οὐχ (proclitic; mostly found in factual contexts; use οὐκ if the word that comes after starts with a smooth breathing; use οὐχ if the word that comes after starts with a rough breathing; if the word starts with a consonant, use οὐ) *no, not*

οὐδέ (mostly found in factual contexts) *and not, but not, not even*

οὐδεὶς, οὐδεμία, οὐδέν; οὐδένομος, οὐδεμιᾶς, οὐδένομος (mostly found in factual contexts) *no one, nothing*

οὐκέτι *no more, no longer, no further*

οὐκουν (οὐκων) *certainly not, at any rate... not, therefore... not*

οὖν *then, therefore; really, certainly*

οὐρανός, οὐρανοῦ ὁ *sky, heaven*

οὐσίᾱ, οὐσίᾱς ἡ *property; being, essence, reality*

οὔτε (mostly found in factual contexts) *and not; neither; οὔτε... οὔτε neither... nor*

οὗτος, αὕτη, τοῦτο *he, she, it; this, these; ταύτη here, there, where, in this way*

οὕτως (οὕτω) *in this way, such, so*

ὀφθαλμός, ὀφθαλμοῦ ὁ *eye*

πάθος, πάθεος (πάθους) τό *suffering; experience; passion; emotion*

παιδεύω, παιδεύσω, ἐπαίδευσα, πεπαίδευκα, πεπαίδευμαι, ἐπαιδεύθην *educate, teach; (mid.) cause 'x' in acc. to be educated or taught*

παῖς, παιδός ἡ ὁ *child*

παλαιός, παλαιά, παλαιόν *old, ancient, aged*

πάλιν *back, backwards, again*

πάνυ *perfectly, verily, by all means*

παρά *from + gen.; beside + dat.; to, toward + acc.; contrary to + acc.*

παραδίδωμι *hand over, surrender; hand down; betray*

παραλαμβάνω *take, receive from; undertake*



παρασκευάζω, παρασκευάσω, παρεσκεύασα, παρεσκεύακα, παρεσκεύασμαι, ----- *prepare, provide, procure*

πάρειμι *be near, be present; (imper.) be possible*

πάρειμι *go in, enter; pass by*

παρέχω (ἔχω, ἔξω or σχήσω, ἔσχον, ἔσχηκα, -ἔσχημαι, -----) *furnish, hand over; supply; cause; allow, grant; be allowed, παρέχει it is allowed*

πᾶς, πᾶσα, πᾶν *all, each, every, whole*

πάσχω, πείσομαι, ἔπαθον, πέπονθα, -----, ----- *suffer, have done to one*

πατήρ, πατρός ὁ *father*

πατρίς, πατρίδος ἡ *fatherland*

παύω, παύσω, ἔπαυσα, πέπαυκα, πέπαυμαι, ἐπαύθην *make to end, stop; (middle and passive) rest or cease from + gen.*

πεδῖον, πεδίου τό *plain*

πεζός, πεζή, πεζόν *on foot, on land; πεζῇ on land, by foot*

πείθω, πείσω, ἔπεισα, πέπεικα, πέπεισμαι, ἐπείσθην *persuade; (mid. or pass.) listen to, obey + dat. or gen.*

πειράω, πειράσω, ἐπείρασα, -----, πεπείραμαι, ἐπειράθην *make trial of + gen.; try + inf.*

πέμπω, πέμψω, ἔπεμψα, πέπομφα, πέπεμμαι, ἐπέμφθην *send*

πέντε *five*

περ (enclitic) *very, however much*

περί *about, concerning + gen; around, concerning + dat.; around, concerning + acc.*

Πέρσης, Πέρσου ὁ *a Persian, believed to be Indo-European in origin and comprised of two major groups, the Persians and the Medes; in the sixth century the Akhaimenid empire stretched from Greece to India, c. 550-330*

πίνω, πίομαι or πίομαι, ἔπιον, πέπωκα, -----, ἐπόθην *drink*

πίπτω, πεσέομαι, ἔπεσον, πέπτωκα, -----, ----- *fall*

πιστεύω, πιστεύσω, ἐπίστευσα, πεπίστευκα, πεπίστευμαι, ἐπιστεύθην *trust, believe, rely on + dat.; believe or feel confident that + inf.*

πίστις, πίστιος (πίστηρος, πίστεως) ἡ *trust, faith; pledge*

πλεῖστος, πλείστη, πλείστον *most, greatest, largest*

πλείων, πλεῖον (πλέων, πλέον) *more*

πλέω (πλώω), πλεύσομαι or πλευσέομαι, ἔπλευσα, πέπλευκα, πέπλευσται, ἐπλεύσθη *sail*

πλήθος, πλήθεος (πλήθους) τό *great number, multitude; sum*

πλήν *except, save + gen.; (conj.) but; (adv.) and yet, however*

ποιέω, ποιήσω, ἐποίησα, πεποίηκα, πεποίημαι, ἐποιήθην *do, make, cause; (mid.) consider, περὶ πολλοῦ ποιεῖσθαι to consider important; ἐν ἐλαφρῷ ποιεῖν to make light of; κακὰ ποιεῖν αὐτόν to do harm to him; οὐδένᾳ λόγον ποιεῖν to consider 'x' in gen. of no account; make a poem, compose*

ποιητής, ποιητοῦ ὁ *poet, author*

ποῖος, ποῖα, ποῖον *of what kind, sort, or quality*

πολεμέω, πολεμήσω, ἐπολέμησα, πεπολέμηκα, πεπολέμημαι, ἐπολεμήθην *make war, make war against + dat.*

πολέμιος, πολεμίᾳ, πολέμιον *hostile*

πόλεμος, πόλεμου ὁ *war*

πόλις, πόλιος (πόληρος, πόλεως) ἡ *city*

πολιτεῖα, πολιτείας ἡ *government, constitution, commonwealth*

πολίτης (πολιότης), πολίτου ὁ *citizen, freeman*

πολλάκις *many times, often*

πολύς, πολλή, πολύ *much, many*

πονηρός, πονηρά, πονηρόν *worthless, evil, base*

πόνος, πόνου ὁ *hard work, toil, suffering*

πορεύω, πορεύσω, ἐπόρευσα, -----, πεπόρευμαι, ἐπορεύθην *bring, carry; supply; go*

ποταμός, ποταμοῦ ὁ *river*

ποτε (enclitic) *at some time, once, ever*

πότε *when*

πότερος, ποτέρᾳ, πότερον *whether, which*

που *anywhere, somewhere, I suppose*

πούς, ποδός ὁ *foot; κατὰ πόδας on the heels*

πρᾶγμα, πράγματος τό *matter, thing, affair; problem*

πρᾶξις, πράξιος (πράξης, πράξεως) ἡ *doing, affair, action, condition*

πράττω (πράσσω, πρήσσω), πράξω, ἔρπαξα or πέπραγα, πέπραγμα, ἐπράχθην *do, make, fare; pass through; (mid.) exact payment of 'x' in acc. from 'y' in acc.;* πολλὰ πράττειν *to be a busybody, to make trouble;* κακῶς πράττειν *to fare badly, fail, suffer*

πρέσβυς, πρέσβευς (-εως) *old man, elder; ambassador, envoy*

πρίν (conj.) *before*, πρίν (ἦ) αὐτοὺς πέμψαι ταῦτα *before they sent these things*

πρό (prep.) *before, in front of + gen; on behalf of + gen.*

πρός (prep.) *facing + gen.; from + gen.; in the eyes of + gen.; by + gen.; at, near + dat.; in addition + dat.; towards + acc.; against + acc.; in regard to + acc.; (adv.) additionally, in addition*

προσαγορεύω *address, speak to, say*

προσῆκω *have come, be near; belong to, be related to + dat.*

πρόσωπον, προσώπου τό *face, mask, person*

πρότερος, προτέρᾱ, πρότερον *prior, before, sooner*

πρῶτος, πρώτη, πρῶτον *first, for the present, just now*

πυνθάνομαι, πεύσομαι, ἐπυθόμην, -----, πέπυσμαι, ----- *inquire, learn from inquiry; hear or inquire concerning + gen.; find out 'y' in acc. from 'x' in gen.*

πῦρ, πυρός τό *fire*

πῶς *how*

πως *somehow, someway*

ράδιος, ραδίᾱ, ράδιον *easy*

σαφής, σαφές *clear, distinct*

σημεῖον, σημείου τό *sign, signal, mark*

σκοπέω, σκοπήσω, ἐσκόπησα, -----, ἐσκόπημαι or ἔσκεμμαι, ----- *look at; examine; consider, contemplate*

σός, σή, σόν *your*

σοφός, σοφή, σοφόν *wise, skilled*

στάδιον, σταδίου τό (plural is οἱ or τά) *stade; race-course*

στρατεύω, στρατεύσω, ἐστράτευσα, -----, ἐστράτευμαι ἐστρατεύθην *wage war, launch a campaign; (mid.) march*

στρατηγός, στρατηγοῦ ὁ *general*

στρατιά, στρατιᾶς ἡ *army*

**στρατιώτης, στρατιώτου ὁ** *soldier*

**στρατόπεδον, στρατοπέδου τό** *camp, encampment*

**στρατός, στρατοῦ ὁ** *army, host*

**σύ, σοῦ or σου** *you, you, yours*

**συμβαίνω (βαίνω, βήσομαι, ἔβην, βέβηκα, βέβαμαι, ἐβάθην)** *stand with feet together; come together; come to an agreement, come to terms; meet + dat.; (impers.) come to pass, happen*

**σύμμαχος, σύμμαχον** *allied*

**συμφέρω** *bring together; be useful, profitable, expedient; happen + inf.* **συμφέρει εἶναι τοῦτο** *it happens to be*

**συμφορά, συμφορᾶς ἡ** *event; bringing together; fortune; misfortune*

**σύν (ξύν)** *with, with help of + dat.*

**συνίστημι** *set together, combine, associate; assign, establish*

**σφάλλω, σφαλέω, ἔσφηλα, ἔσφαλκα, ἔσφαλμαι, ἐσφάλην** *make to fall, throw down, overthrow*

**σφεῖς, σφέα; σφέων (σφῶν), σφέων (σφῶν)** *they, them, theirs*

**σχεδόν** *about, almost; near, hard by; similar to + dat.*

**σχῆμα, σχήματος τό** *form, figure, appearance, character*

**σῶζω, σώσω, ἔσωσα, σέσωκα, σέσωμαι or σέσωσμαι, ἐσώθην** *save, keep*

**σῶμα, σώματος τό** *body*

**σωτηρία, σωτηρίας ἡ** *safety, deliverance; saving*

**τάλαντον, ταλάντου τό** *balance, weighing scale; unit of weight (talent), a sum of money (gold or silver)*

**τάξις, τάξις (τάξις), τάξεως ἡ** *battle-array, order, rank*

**τάσσω, τάξω, ἔταξα, τέταχα, τέταγμα, ἐτάχθην** *draw up in order, station, appoint*

**ταχύς, ταχεῖα, ταχύ** *swift*

**τε** (enclitic and postpositive) *and; τε... τε both... and*

**τείχος, τεῖχος (τείχους) τό** *wall; (pl.) stronghold*

**τέκνον, τέκνου τό** *child*

**τελευτάω, τελευτήσω, ἐτελεύτησα, τετελεύτηκα, τετελεύτημαι, ἐτελευτήθην** *finish; die; bring about*

τέλος, τέλεος (τέλους) τό *end, boundary; power; office; (acc.) finally*

τέμνω (τάμνω), τεμέω, ἔτεμον, τέτμηκα, τέτμημαι, ἐτμήθην *cut*

τέσσαρες, τέσσαρα *four*

τέταρτος, τετάρτη, τέταρτον *fourth*

τέχνη, τέχνης ἡ *art, skill, craft*

τίθημι, θήσω, ἔθηκα, τέθηκα, τέθειμαι, ἐτέθην *put, place; make, cause*

τίκτω, τέξομαι, ἔτεκον, τέτοκα, τέτεγμαι, ἐτέχθην *bear, beget*

τιμάω, τιμήσω, ἐτίμησα, τετίμηκα, τετίμημαι, ἐτιμήθην *honor*

τιμή, τιμῆς ἡ *honor; cost, price; esteem, respect; office*

τίς, τί (adjective or pronoun) *who, what, which, why*

τις, τι (adjective or pronoun) *anyone, anything; someone, something; (adjective) some, any, a, a certain*

τοίνυν *then, therefore*

τοιόσδε, τοιάδε, τοιόνδε *such, of such a kind*

τοιοῦτος, τοιαύτη, τοιοῦτο *of such a kind or sort*

τολμάω, τολμήσω, ἐτόλμησα, τετόλμηκα, τετόλμημαι, ἐτολήθην *dare, be daring; undertake; endure*

τόπος, τόπου ὁ *place, spot*

τοσοῦτος, τοσαύτη, τοσοῦτο *so much, so many*

τότε *at that time, then*

τρεις, οἱ, αἱ; τρία τά *three*

τρέπω (τράπω), τρέψω, ἔτρεψα, τέτροφα, τέτραμμαι, ἐτράπην or ἐτρέφθην *turn, rout*

τρέφω, θρέψω, ἔθρεψα or ἔτραφον, τέτροφα or τέτραφα, τέθραμμαι, ἐτράφην or ἐθρέφθην or ἐθράφθην *rear, nourish; thicken; cause to grow*

τρίτος, τρίτη, τρίτον *third*

τρόπος, τρόπου ὁ *way, manner, turn; (pl.) character*

τυγχάνω, τεύξομαι, ἔτυχον, τετύχηκα, -----, ----- *happen + suppl. participle, τυγχάνει βαλὼν he happens to strike; meet + gen.; obtain + gen.; hit the mark, strike + gen.; succeed*

τύραννος, τυράννου ὁ *tyrant, absolute ruler*

τύχη, τύχης ἡ *fortune, luck; fate, necessity*

ὕδωρ, ὕδατος τό *water*

υἱός, υἱοῦ ὁ *son, child*

ὕμέτερος, ὑμετέρᾳ, ὑμέτερον *your*

ὑπάρχω (ἄρχω, ἄρξω, ἤρξα, ἤρχα, ἤργμαι, ἤρχθην) *be; be sufficient; begin + gen.; (impers.) be allowed, be possible*

ὑπέρ *above, over + gen.; on behalf of + gen.; over, above, beyond*

ὑπό *by + gen.; under + gen., dat., or acc.; subject to + dat.; during + acc.*

ὑπολαμβάνω *take up; understand; interpret; assume; reply, retort*

ὕστερος, ὑστερά, ὕστερον *after, later*

φαίνω, φανέω, ἔφηναι, πέφαγκα or πέφηναι, πέφασμαι, ἐφάνθην or ἐφάνην *show, reveal; (pass.) come to light, appear*

φανερός, φανερά, φανερόν *clear, plain*

φέρω, οἶσω, ἤνεγκα or ἤνεγκον, ἐνήνοχα, ἐνήνεγμαι, ἤνέχθην *bring, bear, carry; endure; (mid.) win; τὸ δίκαιον φέρει as justice brings about, as is just*

φεύγω, φεῦξομαι, ἔφυγον, πέφευγα, -----, ----- *flee; be banished; be in exile; be a defendant*

φημί, φήσω, ἔφησα, -----, πέφασμαι, ἐφάθην *say, affirm, assert*

φιλέω, φιλήσω, ἐφίλησα, πεφίληκα, πεφίλημαι, ἐφιλήθην *love, cherish, kiss*

φιλιᾶ, φιλιᾶς ἡ *affectionate regard, friendship*

φίλος, φίλη, φίλον *friendly, kind, well-disposed + dat.; (n.) friend*

φοβέω, φοβήσω, ἐφόβησα, -----, πεφόβημαι, ἐφοβήθην *fear, be afraid*

φόβος, φόβου ὁ *fear*

φράζω, φράσω, ἔφρασα (ἔφρασσα), πέφρακα, πέφρασμαι, ἐφράσθην *point out, show; tell, declare, explain*

φρονέω, φρονήσω, ἐφρόνησα, πεφρόνηκα, -----, ----- *think, be prudent*

φυλάσσω, φυλάξω, ἐφύλαξα, πεφύλαχα, πεφύλαγμαι, ἐφυλάχθην *guard, keep watch; preserve, keep, maintain, watchfully await; φυλάσσειν μὴ ποιεῖν to take care not to do, to guard against doing; φυλάσσειν τοῦτο μὴ γενέσθαι to guard that this not happen*

φύσις, φύσιος (φύσηος, φύσεως) ἡ *nature*

φύω, φύσω, ἔφυσαι or ἔφῦν, πέφυκα, -----, ἐφύην *produce, make grow; beget; grow, be born; be prone to + inf.*

φωνή, φωνῆς ἡ *sound, voice*

χαίρω, χαιρήσω, -----, κεχάρηκα, κεχάρημαι or κεχαρμαι, ἐχάρην *rejoice or take pleasure in, enjoy + dat. or participle; be unpunished, be safe and sound; hail or farewell*

χαλεπός, χαλεπή, χαλεπόν *difficult, harsh*

χάρις, χάριτος ἡ *charm, grace, favor; gratitude; χάριν εἰδέναι feel grateful; χάριν for the sake of + gen.*

χεῖρ, χειρός (χερός) ἡ (dat pl. χερσίν) *hand; force, army*

χείρων, χεῖρον *worse, inferior, lowlier, meaner*

χράσμαι, χρήσμαι, ἐχρησάμην, -----, κέχρημαι, ἐχρήσθην *use, employ, experience + dat.; κέχρημαι desire, yearn after + gen.*

χρή (inf. χρῆναι < χρή + εἶναι; imp. ἐχρήν or χρῆν < χρη + ἦν; fut. χρήσει), χρῆσται (χρή + ἔσται) *it is necessary + inf.*

χρῆμα, χρήματος τό *thing; (pl.) goods, money, property*

χρήσιμος, χρησίμη, χρήσιμον *useful, profitable*

χρόνος, χρόνου ὁ *time*

χώρᾱ, χώρᾱς ἡ *land, country*

χωρίον, χωρίου τό *place, spot, district*

χωρίς *apart from, separately + gen.*

ψυχή, ψυχῆς ἡ *life, soul, spirit*

ὦ (precedes a noun, marks for the vocative case, often not translated) *oh*

ὥδε *in this way, thus, so very*

ὥς (proclitic) (conj.) *as, how, when; (conj. + indicative) since, because; (conj. + optative or subjunctive) in order that; (conj. + indirect statement) that; (adv.) so, thus; (adv. + superlative) as “x” as possible; (adv. + numbers) about, nearly*

ὥσπερ *as, as if*

ὥστε *and so, such that, with the result that*





## Appendix III

# Adjective, Adverb, Noun, and Pronoun Chart

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This Appendix can be found online at

<https://hdl.handle.net/20.500.12434/b7dcda33>





## Appendix IV

# Verb and Participle Charts

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This Appendix can be found online at  
<https://hdl.handle.net/20.500.12434/b4802f0e>





# Answer Key

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## Module 31 Answers to Practice Translating the Perfect and Pluperfect

A year had passed already and Dareios was vexed, and his entire army was unable to capture Babylon, though he had tried every artifice and contrivance against them. But still he failed to capture them. For the Babylonians were fierce in defense and he was unable to capture them. Then in the twentieth month the following portent appeared to Zopyros, son of Megabyzos. One of his pack mules gave birth. When Zopyros saw the foal, he considered it a portent. He told those who had seen it too to tell no one about what happened, and he began plotting. Then he decided to disfigure himself and inflict irreparable damage on himself. And so he cut off his nose and ears, cut his hair poorly, and whipped himself. Then he went to Dareios. Dareios was terribly upset when he saw so excellent a man disfigured. But Zopyros said to him that no other did this but that he had disfigured himself. In reply Dareios said, "How is it, fool, that you have disfigured yourself and think that the enemy will surrender more quickly?" Zopyros answered, "For as I see it, I've accomplished a great deed and as a consequence the Babylonians will hand me the keys of their gates." He left Dareios and deserted to them. When they saw him, the lookouts ran down from the towers. Zopyros said that he suffered at the hands of Dareios what he had done to himself. Upon seeing the worthiest of the Persians with his nose and ears removed, the Babylonians were prepared to do what he asked of them. He asked for an army.

**Back** to Module 31 Practice Translating the Perfect and Pluperfect.

## Module 31 Answers to Practice Translating

### **Alkestis**

Sun and light of day,  
Swirling clouds above

**Admetos**

Who gaze at you and me, we suffer,  
Yet did the gods no wrong that merits death.

**Alkestis**

Land and house and childhood bed,  
Iolkos, once my home.

**Admetos**

Arise, now up, poor dear, dare not betray me.  
Beseech the powerful gods to pity you.

**Alkestis**

Look, I see oars; Look, I see a ship  
Anchored there at port and see a ferryman,  
Hands on punt. He carries souls away.  
Kharon calls me, Ready? Why delay?  
Hurry. You detain me. Urging me on, he  
Presses me to go.

**Admetos**

Alas, this ship you call by name pains me.  
Oh ill of fate, what sufferings must we endure.

**Alkestis**

Someone pulls and pulls me—don't you see?—  
Pulls me nigh where dwell the dead, and  
Stares with darkened brow, winged Hades.  
What will you do? Let me go. What journey  
I'm to make, a soul most sorrowful.

**Admetos**

One sad to friends but most of all to me  
And our poor progeny who share this grief.

**Alkestis**

Let me down, down, now.  
On my back, I cannot stand.  
Here is Hades. Black of night creeps  
Up against mine eyes.  
Children, children, mother dies,  
Yours no longer, mother dies.  
Children, look, enjoy the rays of day.

**Admetos**

Alas your words pain my ear,  
Are worse than any death to me.  
By gods, do not forsake me, dear,  
By ours, those whom you leave now orphaned.  
But up, arise.  
Without you here I live no more.

In you there rests my life and death.  
I honor you, my love.

**Back** to Module 31 Practice Translating.

## Module 31 Answers to Practice Parsing Greek Sentences

ὁρῶντες δὲ αὐτόν, ἀπὸ τῶν πύργων οἱ τεταγμένοι κατέτρεχον κάτω.

*When they saw him, the lookouts ran down from the towers.*

**ὁρῶντες:**

**part of speech:** adjective

**case:** nominative

**function:** modifies the subject of κατέτρεχον

**δέ:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**αὐτόν:**

**part of speech:** pronoun

**case:** accusative

**function:** object of ὁρῶντες

**ἀπὸ:**

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

**τῶν:**

**part of speech:** adjective

**case:** genitive

**function:** agrees in gender, case, and number with πύργων

**πύργων:**

**part of speech:** noun

**case:** genitive

**function:** object of ἀπὸ

**οἱ:**

**part of speech:** adjective

**case:** nominative

**function:** creates a substantive with τεταγμένοι

**τεταγμένοι:**

**part of speech:** substantive adjective

**case:** nominative

**function:** subject of κατέτρεχον

**κατέτρεχον:**

**part of speech:** verb

**identification:** third-person plural, imperfect indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**κάτω:**

**part of speech:** adverb

**case:** none

**function:** modifies κατέτρεχον

**Back** to Module 31 Practice Parsing Greek Sentences.

## Module 32 Answers to Practice Translating the Imperative Mood

1. Don't trust everyone.
2. Remember friends when present and when absent.
3. Don't lie but tell the truth.
4. Don't laugh at one who is not fortunate.
5. Don't envy the one who appears to be fortunate until you see him dead.
6. Let the die be cast.
7. Divide and rule.
8. Stand out of my sun.
9. Know yourself.
10. Remember the Athenians.
11. Give me a place to stand and I will move the earth.
12. Do nothing in excess.
13. Being a foreigner, follow the laws of the land.
14. Always seek the truth.
15. Hasten slowly.
16. Give the things of Kaisar to Kaisar and the things of God to God.
17. Stranger, tell the Spartans that we lie here obedient to their commands.
18. Tell yourself first who you wish to be. Then do in this way what you do.
19. If you wish to live a life free from grief, consider what is about to occur as already having happened.



20. Rule yourself, if you wish to be free.
21. Reflect on the following. Our perceptions are four: (1) things are and appear as they are; (2) things are and do not appear as they are; (3) things are not and appear as they are; (4) things are not and do not appear as what they are.

**Back** to Module 32 Practice Translating the Imperative Mood.

## Module 32 Answers to Practice Accenting Enclitics

Accent the following:

1. Κᾱρές εἰσι
2. ἄλλαι τε
3. συνέβαλόν τε
4. ἐπιούσί τε
5. πρήγματά τινες
6. ὁδῶ σφεα
7. ἦ γε
8. εἶ νυν
9. ἄλλου ἐστί

**Back** to Module 32 Practice Accenting Enclitics.

## Module 32 Answers to Practice Translating

### **Alkestis**

Children, you heard your father say  
he will not ever marry another,  
as wife over you nor dishonor me.

### **Admetos**

Now too I say these things and will make it so.

### **Alkestis**

On this condition receive the children from my hand.

### **Admetos**

I accept the beloved present from your beloved hand.

### **Alkestis**

You now in my place be mother to these children.

**Admetos**

Without you I and the children are in anguish.

**Alkestis**

Children, though I should live, I depart to the shadows.

**Admetos**

Alas, what will I do once forsaken by you.

**Alkestis**

Time will heal you. The dead are empty.

**Admetos**

Dear gods, take me with you, take me down below.

**Alkestis**

I've died for you. That's enough.

**Admetos**

Fate, will you deprive me of such a mate?

**Alkestis**

And now my eyes darken.

**Admetos**

I'm lost if you leave me, dear.

**Alkestis**

You speak to me, but I am gone.

**Admetos**

Raise your face, I ask you not to abandon your children.

**Alkestis**

I don't want to. But this is farewell, children.

**Admetos**

Look at them, look.

**Alkestis**

I am not.

**Admetos**

What are you doing? You forsake us?

**Alkestis**

Farewell.

**Admetos**

I am lost in misery.

**Back** to Module 32 Practice Translating.

## Module 32 Answers to Practice Parsing Greek Sentences

εἰ βούλει ἄλυπον βίον ζῆν, τὰ μέλλοντα συμβαίνειν ὥς ἤδη συμβεβηκότα λογίζου.

*If you wish to live a life free from grief, consider what is about to occur as already having happened.*

**εἰ:**

**part of speech:** conjunction, subordinating

**case:** none

**function:** connects clauses

**βούλει:**

**part of speech:** verb

**identification:** second-person singular, present indicative middle or passive

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**ἄλυπον:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **βίον**

**βίον:**

**part of speech:** noun

**case:** accusative

**function:** object of **ζῆν**

**ζῆν:**

**part of speech:** verb

**identification:** infinitive

**function:** dynamic with **βούλει**

**τά:**

**part of speech:** adjective

**case:** accusative

**function:** creates a substantive with **μέλλοντα**

**μέλλοντα:**

**part of speech:** substantive adjective

**case:** accusative

**function:** object of **λογίζου**

**συμβαίνειν:**

**part of speech:** verb

**identification:** infinitive

**function:** dynamic with **τά μέλλοντα**

**ὥς:**

**part of speech:** conjunction, subordinating

**case:** none

**function:** connects clauses

ἤδη:

**part of speech:** adverb

**case:** none

**function:** modifies συμβεβηκότα

συμβεβηκότα:

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with τὰ μέλλοντα

λογίζου:

**part of speech:** verb

**identification:** second-person singular, present imperative middle

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**Back** to Module 32 Practice Parsing Greek Sentences.

## Module 33 Answers to Practice Identifying English Participles in -ing

But the subject of war never came up until Billy brought it up himself. Somebody in the zoo crowd asked him through the one **interpreting** what the most valuable thing he had learned on Tralfamadore was so far, and Billy spoke, **replying**, “How the inhabitants of a whole planet can live in peace! As you know, I am from a planet that has been engaged in senseless slaughter since the beginning of time. I myself have seen the bodies of schoolgirls who were boiled alive in a water tower by my own countrymen, proudly **fighting** pure evil at the time.” This was true. Billy saw the bodies **being boiled** in Dresden. “And I have lit my way in a prison at night with candles from the fat of human beings who were butchered by the brothers and fathers of those schoolgirls who were boiled. Earthlings must be the terrors of the Universe! If other planets aren’t now in danger from Earth, they soon will be. So tell me the secret so that I, **taking** it back to Earth, can save us all: How can a planet live at peace?”

**Back** to Module 33 Practice Identifying English Participles in -ing.

## Module 33 Answers to Practice Translating Participles

This Kandaules was truly in love with his wife, and he considered her by far the most beautiful of all women. And so with this in mind—since Gyges was the bodyguard he held in high regard—Kandaules entrusted to him the more serious matters of the realm and also praised greatly his wife’s beauty. Soon—for matters had to end badly for Kandaules—he spoke the following to Gyges, “I

don't expect you to trust me when I talk about my wife's beauty since our ears are less trusting than our eyes. Make sure that you see her naked. In reply Gyges said, "Master, what you say is unsound when you order me to see my mistress naked. The customs of humankind are good, and we should learn from them and especially from this one: each keeps eyes on their own matters. I trust that she is the most beautiful of all women and I ask you not to ask for what is not customary." Kandle's said next, "Courage, Gyges, don't be afraid. No harm will come to you from her. I will devise a plan so that she does not learn that she has been seen by you." Since he was unable to escape, he was ready, and he saw her naked. Next backing up he went out and the woman saw him as he exited. Thus, for the moment, hiding everything, she kept quiet. But as soon as day broke, she called for Gyges. When Gyges arrived, she said the following, "Now, Gyges, I give you a choice of two paths. Which do you wish to take? Since you killed Kandaules, you may have me and the sovereignty over the Lydians, or you yourself must die now since you saw what you should not have." He chose to live.

**Back** to Module 33 Practice Translating Participles.

## Module 33 Answers to Practice Translating

### **Admetos**

Speak and allow me to answer. If it pains you to hear the truth, then don't err against me.

### **Pheres**

By dying for you I will commit a greater error.

### **Admetos**

Is death the same for one in his prime and one of advanced age?

### **Pheres**

We owe one life to Hades not two.

### **Admetos**

No doubt you wish to live longer than Zeus.

### **Pheres**

You curse your parents, though you have not suffered injustice because of us.

### **Admetos**

Yes, because I saw you in love with a long life.

### **Pheres**

But are you not burying a corpse other than yourself.

### **Admetos**

Proof, coward, of your baseness.

**Pheres**

She did not die for me; this you can't say.

**Admetos**

Bah. You will soon have need of me.

**Pheres**

Take many wives who will die for you.

**Admetos**

This is your fault for you were unwilling to die.

**Pheres**

Dear is this light of god, dear.

**Admetos**

Your heart's a coward's and belongs not to men.

**Pheres**

You aren't mocking me as you carry out my old corpse.

**Admetos**

You will die dishonored when Death comes.

**Pheres**

A bad reputation is of no concern to me once I'm dead.

**Admetos**

Bah. Old age has no shame.

**Pheres**

She did not lack shame, the witless one you found.

**Admetos**

Leave and let me bury this corpse.

**Pheres**

I will go. And you will bury one you yourself murdered. And you will pay the penalty yet to your in-laws.

**Back** to Module 33 Practice Translating.

## Module 33 Answers to Practice Parsing Greek Sentences

καὶ μὴν Διὸς γε βούλῃ μείζονα ζῆν χρόνον.  
ἀρᾷ γονεῦσιν, οὐδὲν ἔκδικον παθών;

*No doubt you wish to live longer than Zeus.*

*You curse your parents, though you have not suffered injustice because of us.*

καί:

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

μήν:

**part of speech:** adverb

**case:** none

**function:** modifies βούλη

Διός:

**part of speech:** noun

**case:** genitive

**function:** comparison with μείζονα

γε:

**part of speech:** adverb

**case:** none

**function:** modifies βούλη

βούλη:

**part of speech:** verb

**identification:** second-person singular, present indicative middle or passive

**function:** gives factual information about what the subject *is* or *does* or *has done to*

μείζονα:

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with χρόνον

ζῆν:

**part of speech:** verb

**identification:** infinitive

**function:** dynamic with βούλη

χρόνον:

**part of speech:** noun

**case:** accusative

**function:** duration of time

ἄρ᾽:

**part of speech:** verb

**identification:** second-person singular, present indicative middle or passive

**function:** gives factual information about what the subject *is* or *does* or *has done to*

γονεῦσιν:

**part of speech:** noun

**case:** dative

**function:** object of ἄρ᾽

οὐδέν:

**part of speech:** noun

**case:** accusative

**function:** object of παθών

ἔκδικον:

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with οὐδέν

παθών:

**part of speech:** adjective

**case:** nominative

**function:** modifies the subject of ἀρχῇ

**Back** to Module 33 Practice Parsing Greek Sentences.

## Module 34 Answers to Practice Translating the Substantive Participle

**Hekabe:** Hear with what you must repay me and what I demand in recompense. You grasped my hand, as you admit, and my old cheek as you kneeled. In turn I grab these same parts of you and ask from you the favor previously given. I beg you. Don't tear my child from my hands. Don't kill her. Too many have died. I delight in her and I forget my troubles. In the place of many she is my comfort, city, nurse, staff, and journey's guide. Those in power mustn't control beyond what is their due. And those of good fortune must know that they will not always prosper. Once I too was one of the fortunate but now, I am not. One day took all prosperity from me. But, by your dear chin, be merciful to me, take pity. Go to the Greek army and tell them that it is spiteful to kill women whom at first you did not kill after tearing them from altars but rather pitied. Among you the custom is the same, both to citizens and to slaves, concerning bloodshed. Your reputation, even if you speak poorly, will persuade them. For reason coming from those with little status and those with a lot does not have the same power.

**Back** to Module 34 Practice Translating the Substantive Participle.

## Module 34 Answers to Practice Translating

Next Xenophon of Athens said the following, "you are generals, lieutenants, and captains. In peacetime you profited from the salaries and honors of these commands. And now in the time of war you must show yourselves better than your soldiers through planning and by toiling on their behalf. Now first I think you will benefit the army greatly by making sure that as quickly as possible you



appoint as replacements for those who have died generals and captains. Without officers nothing beautiful or good will occur—if I am to speak generally—anywhere but especially in war. Discipline often saves lives and disorder has already killed many. Once you elect the officers, call together the other soldiers and raise their spirits. Then I think you will be acting as the situation demands. For perhaps you too perceive how glumly they came into camp and how glumly they took up their guard-duties. With this disposition, they will accomplish nothing that must be done either at night or by day. But if someone will change their thinking from a consideration of what they will suffer to what they will be able to accomplish, they will be in much better spirits. You are aware that neither numbers nor strength win battles. Rather, gods willing, victory goes to those who advance against the enemy more bravely because their opponents generally do not engage them. I am confident of this, that the men eager to stay alive in any way during war are the ones who generally die an ugly and shameful death. But those who realize that death comes to everyone alike and is inevitable and those who fight so as to die bravely are the ones whom I see reaching old age more often than not and living a better life. Now you must—for we are in a fight for our lives—be brave and encourage others to be the same.” There he stopped speaking.

**Back** to Module 34 Practice Translating.

## Module 34 Answers to Practice Parsing Greek Sentences

καὶ ὑμᾶς δεῖ νῦν—ἐν τοιοῦτῳ γὰρ καιρῷ ἐσμεν—αὐτοὺς τε ἄνδρας ἀγαθοὺς εἶναι καὶ τοὺς ἄλλους παρακαλεῖν.

*Now you must—for we are in a fight for our lives—be brave and encourage others to be the same.*

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**ὑμᾶς:**

**part of speech:** pronoun

**case:** accusative

**function:** subject of εἶναι

**δεῖ:**

**part of speech:** verb

**identification:** third-person singular, present indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**νῦν:**

**part of speech:** adverb

**case:** none

**function:** adverb modifies δεῖ

**ἐν:**

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

**τοιούτῳ:**

**part of speech:** adjective

**case:** dative

**function:** agrees in gender, case, and number with καιρῷ

**γάρ:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**καιρῷ:**

**part of speech:** noun

**case:** dative

**function:** object of ἐν

**έσμεν:**

**part of speech:** verb

**identification:** first-person plural, present indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**αὐτούς:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with ὑμᾶς

**τε:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**ἄνδρας:**

**part of speech:** noun

**case:** accusative

**function:** predicate accusative with ὑμᾶς

**ἀγαθούς:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with ἄνδρας

**εἶναι:****part of speech:** verb**identification:** infinitive**function:** dynamic with δεῖ**καί:****part of speech:** conjunction, coordinating**case:** none**function:** connects words, phrases, clauses**τούς:****part of speech:** adjective**case:** accusative**function:** creates a substantive with ἄλλους**ἄλλους:****part of speech:** substantive adjective**case:** accusative**function:** object of παρακαλεῖν**παρακαλεῖν:****part of speech:** verb**identification:** infinitive**function:** dynamic with δεῖ**Back** to Module 34 Practice Parsing Greek Sentences.

## Module 35 Answers to Practice Translating the Supplementary Participle

“If any of you is discouraged because we do not have horses and the enemy has many, take heart that many horses are nothing more than many men. No one in battle, whether bitten or kicked, has died from a horse. Men achieve deeds in battles. We stand on a more secure footing than the horsemen. They cling to their horses’ backs, afraid of us and of falling off. Standing on the ground we will strike our attacker with a stronger blow, and we will hit him with much greater accuracy. Their horsemen hold one advantage over us. They are able to flee more safely than we. But if you are confident about fighting and are troubled because Tissaphernes will no longer guide you and because the king will not offer you a market, reflect on whether it is better to have Tissaphernes as our guide, who is clearly plotting against us, or better to order those whom we will capture in battle to lead us—captives, who will know that if they make a mistake that imperils us, they will be endangering their own bodies and souls.”

**Back** to Module 35 Practice Translating the Supplementary Participle.

## Module 35 Answers to Practice Translating

Big and beautiful, Mitylene is a city on Lesbos. It is intersected by channels flowing with sea water and adorned by bridges made of polished and shiny rock. You would think you were looking at an island, not a city. Near the city was the estate of a wealthy man, a property of utmost beauty. Hills fed animals and the plains nourished fields of grain. There were vineyards and flocks in the pastures. The sea broke onto a wide beach of smooth rocks. On this estate a goatherd named Lamón found a child being nursed by a goat in a thicket filled with blackberries and spreading ivy and tender grass. Here the child lay. Rushing to this spot, the goat disappeared often for long stretches of time, leaving behind her own kid to stay by the newborn child.

Lamón kept close watch on her movements and pitied the neglected kid. Following the mother's tracks, he saw her stepping guardedly, for she did not wish to harm the child with her pressing hooves. He saw the child drawing a flow of milk just as if it were sucking on a mother's teat. He was of course astonished and came closer, discovering a male babe, big and beautiful and outfitted with items more costly than one would guess an abandoned baby could have: a coat of royal purple and a gold clasp and a dagger with an ivory hilt.

At first, he planned, leaving the child there, to take only the tokens of his identity. But ashamed if a goat would show greater humanity than a person, he waited for darkness before carrying all home to his wife, Myrtale: the tokens, child, and even the goat. He explained everything to his spouse who was amazed that goats could beget children: how he found the abandoned babe, how he saw it being nursed, how he was ashamed to leave it to perish. They agreed to hide the items, to consider the child theirs, and to entrust the feeding of the newborn to the goat. They decided to call the child Daphnis, a name befitting the children of shepherds.

**Back** to Module 35 Practice Translating.

## Module 35 Answers to Practice Parsing Greek Sentences

ἔπειτα αἰδεσθεῖς εἰ μὴδὲ αἰγὸς φιλανθρωπίαν μιμήσεται, νύκτα φυλάξας κομίζει πάντα πρὸς τὴν γυναικὰ Μυρτάλην.

*But ashamed if a goat would show greater humanity than a person, he waited for darkness before carrying all home to his wife, Myrtale.*

**ἔπειτα:**

**part of speech:** adverb

**case:** none

**function:** modifies κομίζει

**αἰδεσθεῖς:**

**part of speech:** adjective

**case:** nominative

**function:** modifies the subject of **μιμήσεται** and **κομίζει**

**εἰ:**

**part of speech:** conjunction, subordinating

**case:** none

**function:** connects clauses

**μηδέ:**

**part of speech:** adverb

**case:** none

**function:** adverb, modifies **μιμήσεται**

**αἰγός:**

**part of speech:** noun

**case:** genitive

**function:** possesses **φιλανθρωπίαν**

**φιλανθρωπίαν:**

**part of speech:** noun

**case:** accusative

**function:** object of **μιμήσεται**

**μιμήσεται:**

**part of speech:** verb

**identification:** third-person singular, future indicative middle

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**νύκτα:**

**part of speech:** noun

**case:** accusative

**function:** object of **φυλάξας**

**φυλάξας:**

**part of speech:** adjective

**case:** nominative

**function:** modifies the subject of **μιμήσεται** and **κομίζει**

**κομίζει:**

**part of speech:** verb

**identification:** third-person singular, present indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**πάντα:**

**part of speech:** substantive adjective

**case:** accusative

**function:** object of **κομίζει**

**πρός:****part of speech:** preposition**case:** none**function:** adds information that answers questions like how, where, when**τήν:****part of speech:** adjective**case:** accusative**function:** agrees in gender, case, and number with γυναῖκα**γυναῖκα:****part of speech:** noun**case:** accusative**function:** object of πρὸς**Μυρτάλην:****part of speech:** noun**case:** accusative**function:** in apposition with γυναῖκα**Back** to Module 35 Practice Parsing Greek Sentences.

## Module 36 Answers to Practice Translating Circumstantial Participles

“Also consider if it is better to buy supplies from a market they supply, giving us little at inflated cost even though we have no coin, or if it is better for us, when we defeat them, to take our supplies and whatever amount we wish. If you are in agreement that we are better off with this situation, do you think that we will not be able to cross the rivers? Know that we will be able for if you proceed to their source, all rivers are crossable without even wetting our knees. And I must add that I think we should burn our wagons. If we do, we will be able to travel wherever we wish. Next, we should burn our tents. For they are a burden and of no help when we fight or seek supplies. Best of all is to let go of anything that remains except for what we need for fighting, eating, and drinking. Once we do this, most of us will be able to carry weapons and very few will need to carry baggage. If we are defeated, be mindful that all our possessions become theirs but if we win, we must consider the enemy our pack-bearers.”

**Back** to Module 36 Practice Translating Circumstantial Participles.

## Module 36 Answers to Practice Translating

After two years a shepherd from a neighboring estate, named Dryas, happened upon similar discoveries and marvels at a cave of nymphs, an enormous hollow rock, circular in shape. Carved out of rock were statues of nymphs, unshod, bare

armed to the shoulders, with hair hanging loosely over their necks, belted at the waist, and smiling. The entire scene depicted them dancing in a circle.

The mouth of the cave was in the middle of a huge boulder and from a spring bubbling water became a flowing stream so that from the front of the cave a gleaming meadow stretched forth teeming with tender grasses nourished by the moisture. Hanging from the cave were milk pails, slanted oboes, syringes, staffs, and offerings from shepherds of days long gone. To this shrine of nymphs came an ewe who had just given birth. She went to and fro for long stretches and gave the impression that she had run off. Planning to punish her and to restore her previous obedience, he twisted a pliant switch into a leash, like a noose and approached the rock to catch her there.

Upon arrival he saw nothing expected. She, like a nursing mom, gave her teat to a continuous swallow of milk. The child without a peep loudly switched from one teat to the next, its mouth clean and shiny because the ewe licked its face with her tongue after it had taken a full suck. The baby was a female and lay there beside tokens of her identity—a headband woven with gold, gilded sandals, and anklets made of gold.

Considering his find a gift from the gods, he learned from the ewe how to pity and to love the child. And so he picked the child up in his arms, placing the tokens in his pack. He prayed to the nymphs for good luck in raising the suppliant. And when it was time to lead the flock away, he returned home and explained to his wife what he saw, he showed her what he found, and he asked that she consider the baby their daughter, raising it in secret as their own child.

**Back** to Module 36 Practice Translating.

## Module 36 Answers to Practice Parsing Greek Sentences

καὶ ἐπεὶ καιρὸς ἦν ἀπελαύνειν τὴν ποιμνὴν, ἐλθὼν εἰς τὴν ἔπαυλιν τῇ γυναικὶ διηγεῖται τὰ ὀφθέντα, δείκνυσι τὰ εὐρεθέντα, κελεύεται θυγάτριον νομίζειν καὶ λανθάνουσαν ὡς ἴδιον τρέφειν.

*And when it was time to lead the flock away, he returned home and explained to his wife what he saw, he showed her what he found, and he asked that she consider the baby their daughter, raising it in secret as their own child.*

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**ἐπεὶ:**

**part of speech:** conjunction, subordinating

**case:** none

**function:** connects clauses

**καιρός:**

**part of speech:** noun  
**case:** nominative  
**function:** subject of ἦν

**ἦν:**

**part of speech:** verb  
**identification:** third-person singular, imperfect indicative active  
**function:** gives factual information about what the subject *is* or *does* or *has done to*

**ἀπελάνειν:**

**part of speech:** verb  
**identification:** infinitive  
**function:** dynamic with καιρός

**τήν:**

**part of speech:** adjective  
**case:** accusative  
**function:** agrees in gender, case, and number with ποίμνην

**ποίμνην:**

**part of speech:** noun  
**case:** accusative  
**function:** object of ἀπελάνειν

**ἐλθών:**

**part of speech:** adjective  
**case:** nominative  
**function:** modifies the subject of διηγείται and κελεύεται

**εἰς:**

**part of speech:** preposition  
**case:** none  
**function:** adds information that answers questions like how, where, when

**τήν:**

**part of speech:** adjective  
**case:** accusative  
**function:** agrees in gender, case, and number with ἔπαυλιν

**ἔπαυλιν:**

**part of speech:** noun  
**case:** accusative  
**function:** object of εἰς

**τῇ:**

**part of speech:** adjective  
**case:** dative  
**function:** agrees in gender, case, and number with γυναίκε



γυναίκε:

**part of speech:** noun

**case:** dative

**function:** indirect object with διηγείται

διηγείται:

**part of speech:** verb

**identification:** third-person singular, present indicative middle/passive

**function:** gives factual information about what the subject *is* or *does* or *has done to*

τά:

**part of speech:** adjective

**case:** accusative

**function:** creates a substantive with όφθέντα

όφθέντα:

**part of speech:** substantive adjective with τά

**case:** accusative

**function:** object of διηγείται

δείκνυσι:

**part of speech:** verb

**identification:** third-person singular, present indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

τά:

**part of speech:** adjective

**case:** accusative

**function:** creates a substantive with εύρεθέντα

εύρεθέντα:

**part of speech:** substantive adjective with τά

**case:** accusative

**function:** object of δείκνυσι

κελεύεται:

**part of speech:** verb

**identification:** third-person singular, present indicative middle/passive

**function:** gives factual information about what the subject *is* or *does* or *has done to*

θυγάτριον:

**part of speech:** noun

**case:** accusative

**function:** predicate accusative

νομίζειν:

**part of speech:** verb

**identification:** infinitive

**function:** dynamic with κελεύεται

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**λανθάνουσιν:**

**part of speech:** adjective

**case:** accusative

**function:** accusative, agrees in gender and number with **γυναικί**, though the case is switched to the accusative because she performs the action of the infinitive **τρέφειν**

**ὥς:**

**part of speech:** conjunction, subordinating

**case:** none

**function:** connects clauses

**ἴδιον:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **θυγάτριον**

**τρέφειν:**

**part of speech:** verb

**identification:** infinitive

**function:** dynamic with **κελεύεται**

**Back** to Module 36 Practice Parsing Greek Sentences.

## Module 37 Answers to Practice Translating the Subjunctive

1. **Oidipous:** You have spoken justly but no man could force the gods to do what they do not wish.
2. **Herakles:** Keep this woman safe for me until I return with the horses from Thrakia, having killed the tyrant of the Bistones.
3. **Herakles:** It is not permissible for you to hear her words until she is purified by the nether gods and the third day comes. But bring her inside.
4. **Nurse:** Like a rock or sea wave, she listens to friends' advice except when to herself she mourns her dear father and land and house.
5. **Nurse:** It is by far best for mortals to use moderation. Excess brings no advantage to mortals but returns greater ruin when a deity is angry at a household.

6. **Medeia:** If we do these things and our husband lives with us in contentment not fighting against the yoke, life is blessed. But when a man is angry with a member of the family, he goes out and stops his heart from distress.
7. **Medeia:** For a woman is full of fear in some things and a coward when looking at battle or steel. But when she suffers betrayal in her marriage, no other's mind is more deadly.
8. **Nurse:** I will do these things. But there is fear if I will persuade my mistress. Still, I will grant this favor of work to you, although like a bull she charges at her servants whenever anyone comes near to speak with her.
9. **Kreon:** And you mustn't delay. As I am in charge of this proclamation, I will not return home until I cast you from the borders of our land.
10. **Medeia:** Fatherland, how much I now miss you.
11. **Kreon:** But for my children, it is most dear to me.
12. **Medeia:** Alas, alas, for mortals love is a great evil.
13. **Kreon:** That depends, I think, on how our fortunes stand.

**Back** to Module 37 Practice Translating the Subjunctive.

## Module 37 Answers to Practice Translating

From then on Nape—her name—mothered and loved the child, as though afraid of being outshone by the ewe. She also gave her the trusted shepherdly name, Khloe. The children very soon grew up and displayed a beauty greater than rustic folk enjoyed. He had reached fifteen years and she thirteen. One night Dryas and Lamon saw the following vision. They both dreamed that those nymphs, the ones of the cave where bubbled the spring and where Dryas found the child, handed Daphnis and Khloe to a child of immense pride and beauty, with wings depending from his shoulders and holding small arrows and a bow.

Scratching them both with an arrow, the child ordered them henceforth to shepherd—he, goats and she, sheep. Upon seeing the vision they were vexed if they would herd sheep and goats. For from the tokens they gave promise of a grander fate. For this reason they nourished them on more refined fare and taught them letters and whatever other niceties their rustic lives provided. But it was best to obey the gods since they were saved by the gods' providence.

They shared the vision with each other and made sacrifice to the winged child at the nymph's shrine for they did not have his name. They sent them out to shepherd the herds, teaching them each item: how they must graze them before noon and once again when the heat subsides, when to take them to drink,

when to send them off to bed, upon which ones to use the staff and upon which to use only the voice.

With great glee they accepted their duties as a great office and loved the goats and sheep even more than customary for shepherds. She attributed her survival to a sheep, and he remembered that a goat reared him when he was cast out. Spring sprang and all blossoms opened full in the woods, meadows, and mountains. There was a loud buzzing of bees and the singing of twittering birds. Newborn sheep leaped about. Lambs bounded on the mountains, bees buzzed in the meadows, birds turned the thickets into song.

**Back** to Module 37 Practice Translating.

## Module 37 Answers to Practice Parsing Greek Sentences

βόμβος ἦν ἤδη μελιτῶν, ἦχος ὀρνίθων μουσικῶν, σκιρτήματα ποιμνίων ἀρτιγεννήτων· ἄρνες ἐσκίρτων ἐν τοῖς ὄρεσιν, ἐβόμβουν ἐν τοῖς λειμῶσιν αἱ μέλιτται, τὰς λόχμας κατῆδον ὄρνιθες.

*There was a loud buzzing of bees and the singing of twittering birds. Newborn sheep leaped about. Lambs bounded on the mountains, bees buzzed in the meadows, birds turned the thickets into song.*

**βόμβος:**

**part of speech:** noun

**case:** nominative

**function:** subject of ἦν

**ἦν:**

**part of speech:** verb

**identification:** third-person singular, imperfect indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**ἤδη:**

**part of speech:** adverb

**case:** none

**function:** modifies ἦν

**μελιτῶν:**

**part of speech:** noun

**case:** genitive

**function:** dependence with βόμβος

**ἦχος:**

**part of speech:** noun

**case:** nominative

**function:** subject of ἦν

**ὀρνίθων:**

**part of speech:** noun

**case:** genitive

**function:** dependence with ἦχος

**μουσικῶν:**

**part of speech:** adjective

**case:** genitive

**function:** agrees in gender, case, and number with ὀρνίθων

**σκιρτήματα:**

**part of speech:** noun

**case:** nominative

**function:** subject of ἦν

**ποιμνίων:**

**part of speech:** noun

**case:** genitive

**function:** dependence with σκιρτήματα

**ἀρτιγεννῆτων:**

**part of speech:** adjective

**case:** genitive

**function:** agrees in gender, case, and number with ποιμνίων

**ἄρνες:**

**part of speech:** noun

**case:** nominative

**function:** subject of ἐσκίπτων

**ἐσκίπτων:**

**part of speech:** verb

**identification:** third-person singular, imperfect indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**ἐν:**

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

**τοῖς:**

**part of speech:** adjective

**case:** dative

**function:** agrees in gender, case, and number with ὄρεσιν

**ὄρεσιν:**

**part of speech:** noun

**case:** dative

**function:** object of ἐν

ἐβόμβουν:

**part of speech:** verb

**identification:** third-person singular, imperfect indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

ἐν:

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

τοῖς:

**part of speech:** adjective

**case:** dative

**function:** agrees in gender, case, and number with λειμῶσιν

λειμῶσιν:

**part of speech:** noun

**case:** dative

**function:** object of ἐν

αἱ:

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with μέλιτται

μέλιτται:

**part of speech:** noun

**case:** nominative

**function:** subject of ἐβόμβουν

τάς:

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with λόχμας

λόχμας:

**part of speech:** noun

**case:** accusative

**function:** object of κατῆδον

κατῆδον:

**part of speech:** verb

**identification:** third-person singular, imperfect indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

ὄρνιθες:

**part of speech:** noun

**case:** nominative

**function:** subject of κατῆδον

**Back** to Module 37 Practice Parsing Greek Sentences.

## Module 38 Answers to Practice Translating the Subjunctive

**Eukolymbos to Glauke:** Let's consider what is best for us to do. Don't fail to examine everything. For I know well that what we suffered together long ago you will not forget. Our past may help us now. Our situation, as you know, is completely impossible and life is very cramped. For the sea offers no sustenance. The boat, this rower you see outfitted with many oarsmen, is a Korykian vessel. Pirates from Attalia are its crew. They wish me as partner to share in their daring, promising terrific opportunity after opportunity. I gape at the gold they promise and the clothing. But I do not abide becoming a murderer and defiling with blood hands which the sea, since my youth till now, kept clean of wrongdoing. But remaining in poverty is difficult and perhaps not endurable. I don't know what to say or do. You weigh the choice of the situation. To the side you lean, my wife, there once and for all I will follow. For the advice of loved once tends to decide uncertainty of judgment.

**Back** to Module 38 Practice Translating the Subjunctive.

## Module 38 Answers to Practice Translating

The beautiful season held every promise and since they were impressionable and young, they mimicked all they heard and saw. They listened to the singing birds and sang. They watched the leaping lambs and nimbly pranced about. Like the bees, they gathered flowers. Putting some into pouches and weaving others into wreathes, they offered them to the nymphs. They did everything together and grazed their flocks side by side. Often Daphnis fetched the strays from the herds and often Khloe led back down from the crags the bolder of the goats. One took a turn guarding both herds while the other passed the time in play.

Their pastimes were the typical ones of shepherds and youth. She picked asphodel and wove together a locust-trap. As she worked, she did not tend the flocks. He cut slender reeds and pierced holes in the clefts of the joints. Then he joined them together with soft wax and practiced playing the syrinx until nightfall. They shared drinks of milk and wine and food brought from home. You could more quickly imagine the sheep and goats separated from one another then you could Khloe and Daphnis. Like this they played until Eros invented for them a new purpose. A wolf with pups from the lands nearby took many from the other herds as she needed much food to feed her brood.

Coming together the villagers one night dug pits six feet in width and twenty-four feet deep. Most of the dirt they scattered at some distance away. They stretched long dried sticks over the hole and then spread on top what remained of the dirt so as to resemble real land. If a rabbit ran across it, the twigs, weaker

than straw, would break and then cause the hare to realize that the earth was not real but a mirage. They dug many of these pits on the mountains and fields but did not succeed in catching the wolf—for wolves can sense falsified earth—but they did kill many goats and sheep and nearly caused the end of Daphnis. Here is what happened.

Two goats antagonized each other and came to blows. They clashed violently together and one of the goat's horns broke off. He leapt about in pain and turned to flee. His victorious foe gave ceaseless chase. Upset about the horn and annoyed by their brashness, he picked up his club and staff and chased after the chaser.

**Back** to Module 38 Practice Translating.

## Module 38 Answers to Practice Parsing Greek Sentences

τράγοι παροξυνθέντες εἰς μάχην συνέπεσον. τῷ οὖν ἑτέρῳ τὸ ἕτερον κέρασ βιαιοτέρας γενομένης συμβολῆς θραύεται.

*Two goats antagonized each other and came to blows. They clashed violently together and one of the goats' horns broke off.*

**τράγοι:**

**part of speech:** noun

**case:** nominative

**function:** subject of **συνέπεσον**

**παροξυνθέντες:**

**part of speech:** adjective

**case:** nominative

**function:** modifies **τράγοι**

**εἰς:**

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

**μάχην:**

**part of speech:** noun

**case:** accusative

**function:** object of **εἰς**

**συνέπεσον:**

**part of speech:** verb

**identification:** third-person plural, second aorist indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*



**τῷ:****part of speech:** adjective**case:** dative**function:** agrees in gender case and number with an understood κέρα**οὖν:****part of speech:** adverb**case:** none**function:** modifies θράύεται**ἐτέρῳ:****part of speech:** adjective**case:** dative**function:** agrees in gender case and number with an understood κέρα, which is a dative of means or instrument**τό:****part of speech:** adjective**case:** nominative**function:** agrees in gender case and number with an understood κέρας**ἕτερον:****part of speech:** adjective**case:** nominative**function:** agrees in gender case and number with an understood κέρας**κέρας:****part of speech:** noun**case:** nominative**function:** subject of θράύεται**βιασιότατος:****part of speech:** adjective**case:** genitive**function:** agrees in gender, case, and number with συμβολῆς**γενομένης:****part of speech:** adjective**case:** genitive**function:** genitive, agrees in gender, case, and number with συμβολῆς**συμβολῆς:****part of speech:** noun**case:** genitive**function:** part of a genitive absolute**θράύεται:****part of speech:** verb**identification:** third-person singular, present indicative passive**function:** gives factual information about what the subject *is* or *does* or *has done to***Back** to Module 38 Practice Parsing Greek Sentences.

## Module 39 Answers to Practice Translating the Optative

**Glaukippe to Kharope:** Apollo, come and heal my pain, for I am no longer myself. Mother, I refuse to marry the man, to whom father recently promised me in marriage, that lad from Methymna, the son of the sea-captain. Ever since I saw the fellow from the city who carried ivy when you prodded me to go to town during the festival of the Oskhophoria, I could not touch another. He is beautiful, beautiful, mother, and most sweet. He has locks curlier than sea moss. His smile is more pleasant than a calm sea. The blue of his eyes gleams just like when at dawn the sea shines bright from the sun's rays. What shall I say about his whole face? You could say that the Graces themselves dance upon his cheeks, having left Orkhomenos after taking a dip in the Argaphian spring. And his lips? He stole roses from the bosom of Aphrodite and adorned himself placing them on the tips of his lips. May the jealous gods stay away. Either I will marry him or like the Lesbian Sappho I will throw myself into the surf not from the Leukadian cliff but from the boulders of Peiraios. But may I succeed and enter the beautiful house of my most beloved.

**Back** to Module 39 Practice Translating the Optative.

## Module 39 Answers to Practice Translating

Because one was fleeing and the other was eagerly pursuing, neither was attentive to the ground below and both fell into a pit, the goat first and Daphnis close behind. This saved Daphnis since the goat broke his fall. Sobbing, he awaited the possibility of someone coming to pull him out. Having seen what happened, Khloe came running to the hole. Once she learned that he was alive she called to a cowherd from the neighboring fields for assistance. He came and searched about for a long rope which he could hold and pull Daphnis up out of the pit. But there was none. Khloe took off her the band around her breasts and gave it to the cowherd. Thus, they stood at the lip and pulled him up. He escaped by holding on with his hands to the strap as it rose. They also pulled up the poor goat with both his horns broken. Thus did justice serve the vanquished goat. For saving him, they offered the cowherd the gift of sacrificing the goat. They were going to make up a story about an attack of a wolf to those at home should anyone miss the goat.

They returned and inspected the herds of sheep and goats. When they determined that the sheep and goats were in pasture and all was in order, they sat on the log of a tree and examined whether by his fall Daphnis was bloodied in any part of his body. He was not wounded and there was no blood. But his hair and body were covered by dirt and mud. He thought it best to bathe before Lamon and Myrtale discovered what happened. With Khloe he went to the cave of the nymphs. He gave her his clothes and pouch for safe keeping. He stood

before the spring and washed his hair and entire body. His hair was black and thick. His body was bronzed by the sun. One would imagine that it was colored by the shade of his hair. Khloe watched and thought Daphnis beautiful. Because she just now noticed his beauty, she thought the bath was the cause of his attraction. As she washed his back, his skin felt soft. Thus, she secretly touched herself often to see if she proved to be more tender.

The sun was already setting when they drove their flocks home. Khloe felt the same except that she desired to see Daphnis bathing again. When on the next day they went to pasture, Daphnis sat on his customary tree and played the pan pipe. At the same time he watched his herds lying about as if listening to his song. Khloe sat nearby and watched her herd of sheep. More often she looked at Daphnis. Again he seemed beautiful to her as he played the pipes. And this time she thought the music the cause of his beauty. And so after him she picked up the pipes to see if she too could be beautiful.

**Back** to Module 39 Practice Translating.

## Module 39 Answers to Practice Parsing Greek Sentences

ἐδόκει δὲ λούσασθαι πρὶν αἰσθησιν γενέσθαι τοῦ συμβάντος Λάμῳ καὶ Μυρτάλῃ.

*He thought it best to bathe before Lamon and Myrtale discovered what happened.*

**ἐδόκει:**

**part of speech:** verb

**identification:** third-person singular, imperfect indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**δέ:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**λούσασθαι:**

**part of speech:** verb

**identification:** infinitive

**function:** dynamic with ἐδόκει

**πρὶν:**

**part of speech:** conjunction, subordinating

**case:** none

**function:** connects clauses

**αἰσθησιν:**

**part of speech:** noun

**case:** accusative

**function:** subject of γενέσθαι

**γενέσθαι:**

**part of speech:** verb

**identification:** infinitive

**function:** dynamic with **πρίν**

**τοῦ:**

**part of speech:** adjective

**case:** genitive

**function:** creates a substantive with **συμβάντος**

**συμβάντος:**

**part of speech:** adjective

**case:** genitive

**function:** genitive of dependence with **αἴσθησιν**

**Λάμωνι:**

**part of speech:** noun

**case:** dative

**function:** indirect object with **γενέσθαι**

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**Μυρτάλῃ:**

**part of speech:** noun

**case:** dative

**function:** indirect object with **γενέσθαι**

**Back** to Module 39 Practice Parsing Greek Sentences

## Module 40 Answers to Practice Translating Purpose and Fear Clauses

**Nausibios to Prymnaios:** Poor, without means, and having little of what a person needs to survive, I fear dying from hunger, both for myself and for my wife and children. I was unaware of how soft and spoiled the sons of wealthy Athenians are. A short time ago, Pamphilos and his friends hired my skiff so that when the sea was calm he could sail about and fish with us. Then I realized how much luxury is provided to them from land and sea. Refusing to endure the planks of my ship, he lay down on some foreign rugs and coverlets. He said he was unable to lie upon the deck like the rest of us. I think he thought the boards rougher than rock. He asked us to manufacture shade for him by stretching out sail-cloth so that he could endure the sun's rays. We, the ones doing this work, and also others generally, people without wealth, are eager when possible to be warmed by the sun's glow because we endure the cold and the sea. Pamphilos

was not alone with only his comrades. Rather a group of women, all musicians of outstanding elegance, came with him. One was Kroumation who played the flute. Another was Erato, whose fingers played the harp. Yet another was Euepis. She played the cymbals. My ship filled with music and the sea sang too. All was full of rejoicing—all except for me, whom these events did not please. Not a small number of my comrades and especially bitter Glaukias were giving me the evil eye more sternly than a Telkhinian so as to frighten me. But when he put down a nice sum, the silver took hold of me. And now I love his sea revels and hope another lad comes my way, eager to spend and extravagant.

**Back** to Module 40 Practice Translating Purpose and Fear Clauses.

## Module 40 Answers to Practice Translating

She persuaded him to wash again and watched him as he bathed. She watched and touched him. And she left, admiring him once again. This admiration was the start of love. She did not know what she was experiencing. She was young and raised in the country without ever having heard anyone speak the name of love. Distress took hold of her soul. She had no control of her eyes and often spoke of Daphnis. She did not care for food, stayed awake at night, and neglected her herd. She would cry, then laugh, then sit, then stand up. Her face was pale and then bright red. Not even a cow stung by a gadfly would act in this way. Once when she was alone these words came upon her.

“Now I am sick but what ails me I do not know. I am in pain but have no wound. I am sad but none of my animals has died. I am burning hot but sit in ample shade. How often have brambles scratched me and yet I did not cry? How often have bees’ stingers pricked me and yet I did not shriek. This thing piercing my heart is harsher than all the rest. Daphnis is beautiful but so are flowers. His pipes sing beautifully but so do the nightingales and I pay them no heed. I wish I were his pipes so that he could breathe into me. I wish I were a goat to be shepherded by him. Foul water, you made only Daphnis beautiful, but I bathed in vain. I am dying, dear nymphs, but you do not save the girl raised among you. After me who will put garlands on you? Who will feed the poor sheep? Who will look after the noisy cricket, that I often hunted when weary at bedtime so that he could put me to sleep, singing in front of the cave? But now I cannot sleep because of Daphnis and the cricket chatters in vain.”

Like this she suffered, and spoke, and sought the name of love. But Dorkon, the cowherd who pulled Daphnis and the goat from the pit, a lad growing his first beard and knowledgeable about the deeds and names of love, right away on that very day fell in love with Khloe. As time passed, he burned in his soul all the more. He despised Daphnis as a child and resolved to succeed through gifts or violence. At first, he brought them gifts. To him he gave a shepherd’s pipe with

nine reeds bound by bronze instead of wax. To her he gave a Bakkhic fawnskin, whose coloring looked like it was painted with dyes. Once considered a friend, he paid little attention to Daphnis. But each day to Khloe he brought soft cheese or a garland of flowers or a ripe apple. One day he brought her a newly born calf and a wooden cup inlaid with gold and the hatchlings of mountain birds. Innocent of the craft of love she happily took the gifts and was all the more pleased that she herself was able to give too to Daphnis.

**Back** to Module 40 Practice Translating.

## Module 40 Answers to Practice Parsing Greek Sentences

τίς τὴν ἀλάλον ἀκρίδα θεραπεύσει, ἣν πολλὰ καμοῦσα ἐθήρασα ἵνα με κατακοιμίζῃ φθεγγομένη πρὸ τοῦ ἄντρου;

*Who will look after the noisy cricket, that I often hunted when weary at bedtime so that he could put me to sleep, singing in front of the cave?*

**τίς:**

**part of speech:** pronoun

**case:** nominative

**function:** subject of *θεραπεύσει*

**τὴν:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, number, and case with *ἀκρίδα*

**ἀλάλον:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, number, and case with *ἀκρίδα*

**ἀκρίδα:**

**part of speech:** noun

**case:** accusative

**function:** object of *θεραπεύσει*

**θεραπεύσει:**

**part of speech:** verb

**identification:** third-person singular, future indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**ἣν:**

**part of speech:** pronoun

**case:** accusative

**function:** object of *ἐθήρασα*

**πολλά:**

**part of speech:** substantive adjective

**case:** accusative

**function:** respect

**καμουῖσα:**

**part of speech:** adjective

**case:** nominative

**function:** modifies the subject of ἐθήρασα

**ἐθήρασα:**

**part of speech:** verb

**identification:** first-person singular, aorist indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**ἵνα:**

**part of speech:** conjunction, subordinating

**case:** none

**function:** connects clauses

**με:**

**part of speech:** pronoun

**case:** accusative

**function:** object of κατακοιμίζη

**κατακοιμίζη:**

**part of speech:** verb

**identification:** third-person singular, present subjunctive active

**function:** purpose

**φθεγγομένη:**

**part of speech:** adjective

**case:** nominative

**function:** modifies the subject of κατακοιμίζη

**πρό:**

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

**τοῦ:**

**part of speech:** adjective

**case:** genitive

**function:** agrees in gender, number, and case with ἀντροῦ

**ἀντροῦ:**

**part of speech:** noun

**case:** genitive

**function:** object of πρό

**Back** to Module 40 Practice Parsing Greek Sentences.

## Module 41 Answers to Practice Translating the Optative and Subjunctive in Conditions

1. Whatever hares we catch we sprinkle with salt.
2. **Kephalos to Pontios:** Let's turn around the shores of Point Kaphereus and if a body is found cast ashore from a shipwreck, prepare it for burial and hide it in the earth. A good deed is not unrewarded even if the repayment of kindness does not appear immediately.
3. **Kharope to Glaukippe:** If your father learns of any of this, without thought or delay, he will throw you as food to the sea-beasts.
4. **Euagros to Philotheros:** I swore on my life I would never submit to go to one of the moneylenders in the city not even if I should become a skeleton from lack of food. For it is better to die decently than to live mortgaged to a vulgar and greedy old man.
5. **Thynnaios to Skopelos:** If it is necessary to go off to fight, what, my friend, are we to do? Are we to flee or stay? Without knowing the workings of the marketplace, how could we submit to battle-formations and serving servicemen? Flight and leaving behind our children and wives are difficult but so is going off to war. If we are to remain here, we would be handing our bodies over to swords and to sea and flight would be preferable.

**Back** to Module 41 Practice Translating the Optative and Subjunctive in Conditions.

## Module 41 Answers to Practice Translating

And next a beauty contest broke out—for it was now necessary for Daphnis to understand the workings of love—between him and Dorkon with Khloe as judge. The prize for the victor was to kiss Khloe. Up first Dorkon said the following:

“Maiden, I am bigger than Daphnis and a cowherd while he is a goatherd. And I am a lot stronger too just as much as cattle are over goats. And I am white like milk and red like a crop about to be harvested. And a mom raised me not a beast. But he is puny like a child and beardless like a woman and black like a wolf. He herds goats, smells bad, and is so poor he does not keep a dog. And if the story is true and a goat did give its milk to him, he is no different from the young goats.” Dorkon said this sort of thing and up next was Daphnis. “Yes, a goat reared me and Zeus too. I shepherd goats that are better than his cows. I don't smell like them and neither does Pan even though he was almost all goat. I've my fill of cheese, and baked bread, and gleaming wine, as much as the wealthy farmers possess. I am beardless like Dionysos and black like the



hyacinth. And yet Dionysos is stronger even than satyrs as is the hyacinth over lilies. And he is red like a fox and full bearded like a goat and pale like a lady from the city. And if you must kiss, you will kiss my lips but the hairs from his beard. Remember too, maiden, that sheep raised you and you are beautiful.” Khloe waited no longer, for she was delighted with the praise and for a long time now had yearned to kiss Daphnis. Leaping up she kissed him, a kiss unlearned and unpracticed but still very much able to inflame his soul.

In pain, Dorkon ran away seeking another path for his desire. But Daphnis, as if bitten not kissed, was right away someone sullen. And often he got the chills and had to restrain his bursting heart and wished to gaze at Khloe but when he looked, was filled up with blushing. Then for the first time he marveled at her blond hair and big eyes, like a cow’s, and her face, truly whiter than goat’s milk. It was as though previously he had been blind and now had just acquired eyes. And he did not take any food except to taste and if ever forced he took enough of a drink to wet his lips. Usually more talkative than locusts and busier than goats, he became quiet and inactive. His animals were neglected, and his syrinx tossed aside. His face was sallow than the grass of summer. He talked only to Khloe. And if he found himself away from her and alone, he chattered to himself in this way.

“What in the world has Khloe’s kiss done? Her lips are smoother than roses and her mouth sweeter than honey, but her kiss is sharper than the sting of a bee. I’ve often kissed my young goats and often kissed newborn puppies and the calf which Dorkon gave as a gift. But this kiss was strange. My breath jumps out of me, my heart leaps away, my soul melts and yet I still wish to kiss again.”

**Back** to Module 41 Practice Translating.

## Module 41 Answers to Practice Parsing Greek Sentences

ἔρριπτο καὶ ἡ σῦριγξ, χλωρότερον τὸ πρόσωπον ἦν πόας θερινῆς. εἰς μόνην Χλόην ἐγένετο λάλος, καὶ εἴ ποτε μόνος ἀπ’ αὐτῆς ἐγένετο, τοιαῦτα πρὸς αὐτὸν ἀπελήρει.

*His syrinx was tossed aside. His face was sallow than the grass of summer. He talked only to Khloe. And if he found himself away from her and alone, he chattered to himself in this way.*

**ἔρριπτο:**

**part of speech:** verb

**identification:** third-person singular, pluperfect indicative passive

**function:** purpose

**καί:**

**part of speech:** adverb

**case:** none

**function:** modifies ἔρριπτο

ἡ:

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with **σῦριγξ**

σῦριγξ:

**part of speech:** noun

**case:** nominative

**function:** subject of **ἔρριπτο**

χλωρότερον:

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with **πρόσωπον**

τό:

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with **πρόσωπον**

πρόσωπον:

**part of speech:** noun

**case:** nominative

**function:** subject of **ἦν**

ἦν:

**part of speech:** verb

**identification:** third-person singular, imperfect indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

πόας:

**part of speech:** noun

**case:** genitive

**function:** comparison with **χλωρότερον**

θερινῆς:

**part of speech:** adjective

**case:** genitive

**function:** agrees in gender, case, and number with **πόας**

εις:

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

μόνην:

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **Χλόην**

**Χλόη:****part of speech:** noun**case:** accusative**function:** object of **εἰς****ἐγίγνετο:****part of speech:** verb**identification:** third-person singular, imperfect indicative active**function:** gives factual information about what the subject *is* or *does* or *has done to***λάλος:****part of speech:** adjective**case:** nominative**function:** agrees in gender, case, and number with the subject of **ἐγίγνετο****καί:****part of speech:** conjunction, coordinating**case:** none**function:** connects words, phrases, clauses**εἰ:****part of speech:** conjunction, subordinating**case:** none**function:** connects clauses**ποτε:****part of speech:** adverb**case:** none**function:** modifies **ἐγένετο****μόνος:****part of speech:** adjective**case:** nominative**function:** agrees in gender, case, and number with the subject of **ἐγένετο****ἀπό:****part of speech:** preposition**case:** none**function:** adds information that answers questions like how, where, when**αὐτῆς:****part of speech:** pronoun**case:** genitive**function:** object of **ἀπό****ἐγένετο:****part of speech:** verb**identification:** third-person singular, aorist indicative active**function:** gives factual information about what the subject *is* or *does* or *has done to*

τοιαῦτα:

**part of speech:** pronoun

**case:** accusative

**function:** object of ἀπελήρει

πρός:

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

αὐτόν:

**part of speech:** pronoun

**case:** accusative

**function:** object of πρὸς

ἀπελήρει:

**part of speech:** verb

**identification:** third-person singular, imperfect indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**Back** to Module 41 Practice Parsing Greek Sentences.

## Module 42 Answers to Practice Translating Counterfactual and Neutral Conditions

1. **Orestes:** Who is the young woman? How just like a Greek,  
She asked us about our troubles in Troy,  
and the return of the Akhaians and about our wise seer  
Kalkas and word of Akhilleus and how she pitied  
Poor Agamemnon and asked me about  
His wife and children. This stranger is by birth  
From Argos; for otherwise she  
Would not be sending me a letter and examining  
How they are managing affairs, whether Argos is well.
2. **Orestes:** I swore to die, cutting short my life here,  
If Phoibos, my destroyer, will not save me.  
From his golden tripod, screaming his prophecy,  
Phoibos sent me here, to take the statue,  
Tossed away by Zeus, and to set it up in Athens.  
But help me to win the safety he ordained for me.  
For if we possess the goddess's statue,  
I will be free of my madness and by oar and ship  
I will take and return you again to Mykenai.  
But, dearly beloved sister,  
Save our family and save me,

As all that's mine and Pelops's line is gone  
If we will not take the goddess's divine statue.

3. **Iphigeneia:** If this will become one and the same thing:  
that the statue and me on your sturdy ship  
you will carry and escort away, the risk is worthy.  
But leave me out and I am dead,  
Though you may succeed and return home, safe.  
Either way I do not flee, not even if I must die  
To save you. For a man in foreign lands  
Who dies is yearned for, but a woman's fate lacks significance.
4. **Orestes:** I won't be a murderer of you and our mother.  
Her blood is enough. But I agree with you  
And I wish to live and to chance death together.  
I will bring you if I survive this place,  
Home or dead here with you I will remain.  
Hear my plan. If it were unsettling  
To Artemis, why would Apollo have directed  
Me to bring the goddess's statue to Athene's city  
And to behold your face? For adding  
everything together, I expect to make our return.

**Back** to Module 42 Practice Translating Counterfactual and Neutral Conditions.

## Module 42 Answers to Practice Translating

“What a wretched win and strange illness whose name I do know to speak. Did Khloe eat poison right before she kissed me? Why then did she not die? Why do the nightingales sing while my syrinx stays silent? Why do the kids frolic while I sit? And the flowers are in bloom but I don't weave any garlands. The violets and hyacinth flower but Daphnis wilts. Will Dorkon be seen as handsomer than me?”

So did our most excellent Daphnis suffer and speak as he was new to the works and words of love. Dorkon the cowherd, enraptured by Khloe and keeping an eye out for Dryas, who was planting a tree near some vines, approached him with some fine cheeses and gave them to him as a gift, being an old friend from when he too was a shepherd. Starting here he threw in a speech about marrying Khloe. And if he should have her as his wife, he promised many great gifts as befitted a cowherd: a yoke of plough oxen, four beehives, fifty apple trees, the skin of a bull for cutting sandals, and each year a calf already weaned. And so persuaded by the gifts, Dryas almost said yes to the marriage. But thinking that the girl was worthy of a better groom and afraid lest discovered, he would fall into deadly troubles, he turned up his nose at the marriage, begged forgiveness, and declined the promised gifts.

Having failed in his second hope and wasted good cheese for nothing, Dorkon resolved to manhandle Khloe when she was alone. Since each day either Daphnis or the girl took the herds for water, he stood in watch, having devised a ruse that befitted a shepherd. He took the hide of a big wolf which earlier a bull fighting for his cows had gored with his horns, and stretched it around his body down to his feet, carrying it on his back so that the front feet were stretched out by his hands and the hind feet by his legs down to his heels and so that the opening of the mouth covered his head, just like the helmet of a hoplite soldier. Making himself as savage as he could, he was present at the spring from which the goats and sheep drank after being at pasture. In a deep hollow was the spring and around it the entire place was wild with acanthus and brambles and small junipers and thistles. Even a real wolf could have lain hidden there with ease. Hiding there, Dorkon awaited the time for drinking and had high hopes to frighten Khloe with his disguise and take her by force.

After a bit Khloe drove her herds to the spring, having left Daphnis to cut down green leaves for food for the kids after their grazing. And the dogs, guarding the sheep and goats, followed with the curiosity of dogs seeking a scent. Having detected Dorkon, moving in an attack on the girl, and barking at a sharp pitch, they set upon him as they would on a wolf. And having surrounded him before he could completely stand up due to his fear, they bit at the hide.

**Back** to Module 42 Practice Translating.

## Module 42 Answers to Practice Parsing Greek Sentences

χρόνος ὀλίγος διαγίνεται καὶ Χλόη κατήλαυνε τὰς ἀγέλας εἰς τὴν πηγὴν, καταλιποῦσα τὸν Δάφνιν φυλλάδα χλωρὰν κόπτοντα τοῖς ἐρίφοις τροφήν μετὰ τὴν νομήν.

*After a bit Khloe drove her herds to the spring, having left Daphnis to cut down green leaves for food for the kids after their grazing.*

**χρόνος:**

**part of speech:** noun

**case:** nominative

**function:** subject of διαγίνεται

**ὀλίγος:**

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender case and number with χρόνος

**διαγίνεται:**

**part of speech:** verb

**identification:** third-person singular, present indicative middle/passive

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**Χλόη:**

**part of speech:** noun

**case:** nominative

**function:** subject of **κατήλυνε**

**κατήλυνε:**

**part of speech:** verb

**identification:** third-person singular, imperfect indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**τάς:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender case and number with **ἀγέλας**

**ἀγέλας:**

**part of speech:** noun

**case:** accusative

**function:** object of **κατήλυνε**

**εἰς:**

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

**τήν:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender case and number with **πηγήν**

**πηγήν:**

**part of speech:** noun

**case:** accusative

**function:** object of **εἰς**

**καταλιποῦσα:**

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender case and number with **Χλόη**

**τόν:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender case and number with **Δάφνιν**

**Δάφνιν:**

**part of speech:** noun

**case:** accusative

**function:** object of **καταλιποῦσα**

**φυλλάδα:**

**part of speech:** noun

**case:** accusative

**function:** object of **κόπτοντα**

**χλωράν:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender case and number with **φυλλάδα**

**κόπτοντα:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender case and number with **Δάφνιν**

**τοῖς:**

**part of speech:** adjective

**case:** dative

**function:** agrees in gender case and number with **ἐρίφοις**

**ἐρίφοις:**

**part of speech:** noun

**case:** dative

**function:** indirect object with **κόπτοντα**

**τροφήν:**

**part of speech:** noun

**case:** accusative

**function:** in apposition with **φυλλάδα**

**μετά:**

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

**τήν:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender case and number with **νομήν**



νομήν: noun, preposition  
**part of speech:** noun  
**case:** accusative  
**function:** object of μετά

**Back** to Module 42 Practice Parsing Greek Sentences.

## Module 43 Answers to Practice Picking Out Subordinate Clauses

America is the wealthiest nation on Earth, but its people are mainly poor, and poor Americans are urged to hate themselves. To quote the American humorist Kin Hubbard, ‘It ain’t no disgrace to be poor, but it might as well be.’ It is in fact a crime for an American to be poor, **even though America is a nation of poor**. Every other nation has folk traditions of men who were poor but extremely wise and virtuous, and therefore more estimable than anyone with power and gold. No such tales are told by the American poor. They mock themselves and glorify their betters. The meanest eating or drinking establishment, owned by a man who is himself poor, is very likely to have a sign on its wall asking this cruel question: **‘if you’re so smart**, why ain’t you rich?’ There will also be an American flag no larger than a child’s hand – glued to a lollipop stick and flying from the cash register.

Americans, like human beings everywhere, believe many things that are obviously untrue. Their most destructive untruth is that it is very easy for any American to make money. They will not acknowledge how in fact hard money is to come by, and, therefore, those who have no money blame and blame and blame themselves. This inward blame has been a treasure for the rich and powerful, who have had to do less for their poor, publicly and privately, than any other ruling class since, say Napoleonic times. Many novelties have come from America. The most startling of these, a thing without precedent, is a mass of undignified poor. They do not love one another **because they do not love themselves**.

**Back** to Module 43 Practice Picking Out Subordinate Clauses.

## Module 43 Answers to Practice Translating Temporal and Causal Clauses

1. I wish to give you some wise advice: when you boil lentil soup, don’t add perfume (Strattis, *Phoinissai*).

2. Standing there the god said, “grab the wheels and whip the oxen. Pray to the gods when you are hard at work, otherwise you pray in vain” (Babrius 20).
3. It is necessary to know that it is difficult for judgment to be present in a person unless each day she says and hears the same things and likewise applies them to her life (Epiktetos, fragment 16).
4. Events do not trouble people but their thoughts about events do. For death is nothing terrible since it would appear so also to Sokrates; but our thoughts about death—that it is terrible thing—this is what is terrifying (Epiktetos, *Enkheiridion* 5).

5. **Phoibiane to Aniketos**

My neighbor’s wife, about to give birth, just sent for me to come to her. And then when I was leaving, gathering the tools of my trade, suddenly you were there bending back my neck and trying to kiss me. You despicable old man, three times as old as a crow, won’t you stop bothering those of us who are fresh and young, like someone who just recently became a young man? Have you not lost your job on the farm by causing trouble? Have you not been shoved out of kitchen and hearth for your impotence? Why then do you look at me tenderly and sigh? Stop, you wretched dwarf, and mind yourself, old man, or else I may take hold of you and do you harm.

6. **Philomageiros to Pinakospongisos**

What things the Laistrygonians, the gods’ enemies, plan and devise. They collude with my mistress. And Phaidrias knows none of it. In the fifth month after his wedding his wife gave birth to a male child. With his swaddling clothes the women placed some necklaces and token-trinkets and gave him to Asphalion the day laborer to bring to the top of Mt. Parnes. And we meanwhile must keep the evil hidden. For now may I keep quiet. But silence nourishes resentment. And when they annoy me even a little, calling me flatterer and a parasite and other outrages which they typically bring to bear, Phaidrias will know what happened.

**Back** to Module 43 Practice Translating Temporal and Causal Clauses

## Module 43 Answers to Practice Translating

Hastily walking, we came upon an older and younger man, hard at work making a garden and watering it by connecting it by channel to a spring. We stopped, delighted and frightened at the same time. It seems they felt the same way as us and paused speechless. Soon the elder said, “Who are you strangers? Are you of

the sea-gods or wretched mortals like us? Mortal and raised on earth we have become sea-dwellers. And we swim along inside this creature's embrace without knowing exactly what is happening to us. For we seem to have died but we trust that we are alive." To these things I replied, "We are men. We just arrived, sir, swallowed up with our ship early this morning. We ventured out wishing to learn about the contents of the forest. For it seems vast and dense. It seems some deity led us to see you and to learn that we are not the only ones stuck this beast. But tell us your story, who are you and by what chance did you come here?" He replied that he would not speak nor inquire any more of us before we partook of what hospitality he could afford. He took us, guiding us to his house, which suited his needs, provided beds and other furnishings. He served us vegetables, fruits, and fish, and poured us wine also. After we had our fill, he asked what we had suffered. I explained all as it had happened, the storm, the events on the island, the sailing on air, the war, and the other adventures up to our being gulped into the whale.

Amazed, he in turn went through his story, saying, "Strangers, I am by birth Kyprian. I set out to engage in trade and sailed to Italy from my homeland with my son, whom you see, and with many other companions. I carried a vast variety of items on a vast ship, which, smashed in the mouth of the whale, you probably saw. Up to Sikily we had a lucky voyage. There, grabbed by a violent wind for three days, we were driven onto the high seas. This is where we encountered the whale and were swallowed men and all. Only we two survived. The rest died. We buried our companions, built a temple to Poseidon, and lived this life, growing vegetables, and eating fish and fruits."

**Back** to Module 43 Practice Translating.

## Module 43 Answers to Practice Parsing Greek Sentences

ὁ δὲ ὑπερθαυμάσας καὶ αὐτὸς ἐν μέρει τὰ καθ' ἑαυτὸν διεξίημι λέγων· τὸ μὲν γένος εἰμί, ὃ ξένοι, Κύπριος.

θάψαντες δὲ τοὺς ἐταίρους καὶ ναὸν τῷ Ποσειδῶνι δειμάμενοι, τοῦτον τὸν βίον ζῶμεν, λάχανα μὲν κηπεύοντες, ἰχθῦς δὲ σιτούμενοι καὶ ἀκρόδρυα.

*Amazed, he in turn went through his story, saying, "Strangers, I am by birth Kyprian.*

*We buried our companions, built a temple to Poseidon, and lived this life, growing vegetables, and eating fish and fruits.*

ὁ:

**part of speech:** adjective

**case:** nominative

**function:** agrees with the subject of διεξήει

δέ:

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

ὑπερθανμάσας:

**part of speech:** adjective

**case:** nominative

**function:** agrees with the subject of διεξήει

καί:

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

αὐτός:

**part of speech:** adjective

**case:** nominative

**function:** agrees with the subject of διεξήει

ἐν:

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

μέρει:

**part of speech:** noun

**case:** dative

**function:** object of ἐν

τά:

**part of speech:** substantive adjective

**case:** accusative

**function:** accusative, object of διεξήει

κατά:

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

ἐαυτόν:

**part of speech:** noun

**case:** accusative

**function:** object of the preposition

**διεξήγει:**

**part of speech:** verb

**identification:** third-person singular, imperfect indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**λέγων:**

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with the subject of **διεξήγει**

**τό:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **γένος**

**μέν:**

**part of speech:** adverb

**case:** none

**function:** modifies **εἰμί**

**γένος:**

**part of speech:** noun

**case:** accusative

**function:** accusative of respect

**εἰμί:**

**part of speech:** verb

**identification:** first-person singular, present indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**ὦ:**

**part of speech:** interjection

**case:** none

**function:** marks for a vocative noun or pronoun

**ξένοι:**

**part of speech:** noun

**case:** vocative

**function:** direct address

**Κύπριος:**

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with the subject of **εἰμί**

**θάψαντες:**

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with *we*, the subject of **ζῶμεν**

**δέ:**

**part of speech:** conjunction, coordinating  
**case:** none  
**function:** connects words, phrases, clauses

**τούς:**

**part of speech:** adjective  
**case:** accusative  
**function:** agrees in gender, case, and number with **εταίρους**

**εταίρους:**

**part of speech:** noun  
**case:** accusative  
**function:** object of **θάψαντες**

**καί:**

**part of speech:** conjunction, coordinating  
**case:** none  
**function:** connects words, phrases, clauses

**ναόν:**

**part of speech:** noun  
**case:** accusative  
**function:** accusative, object of **δειμάμενοι**

**τῷ:**

**part of speech:** adjective  
**case:** dative  
**function:** agrees in gender, case, and number with **Ποσειδῶνι**

**Ποσειδῶνι:**

**part of speech:** noun  
**case:** dative  
**function:** indirect object with **δειμάμενοι**

**δειμάμενοι:**

**part of speech:** adjective  
**case:** nominative  
**function:** agrees in gender, case, and number with **we**, the subject of **ζῶμεν**

**τοῦτον:**

**part of speech:** adjective  
**case:** accusative  
**function:** agrees in gender, case, and number with **βίον**

**τόν:**

**part of speech:** adjective  
**case:** accusative  
**function:** agrees in gender, case, and number with **βίον**

**βίον:**

**part of speech:** noun

**case:** accusative

**function:** object of ζῶμεν

**ζῶμεν:**

**part of speech:** verb

**identification:** first-person singular, present indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**λάχανα:**

**part of speech:** noun

**case:** accusative

**function:** object of κηπεύοντες

**μέν:**

**part of speech:** adverb

**case:** none

**function:** modifies κηπεύοντες and looks forward to δέ

**κηπεύοντες:**

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with the subject of ζῶμεν

**ἰχθῦς:**

**part of speech:** noun

**case:** accusative

**function:** object of σιτούμενοι

**δέ:**

**part of speech:** adverb

**case:** none

**function:** modifying σιτούμενοι; answers μέν

**σιτούμενοι:**

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with *we*, the subject of ζῶμεν

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**ἀκρόδρνα:**

**part of speech:** noun

**case:** accusative

**function:** object of σιτούμενοι

**Back** to Module 43 Practice Parsing Greek Sentences.

## Module 44 Answers to Practice Translating Verbs of Judgment, Necessity, Obligation and Seeming

1. It is necessary for a woman, even if she is given to a wicked husband,  
To accept it gladly and to have no rivalry of intelligence.
2. It is necessary with right hand and foot in unison  
To lift the thyrsos up. I am pleased that you have had a change of  
mind.
3. First it is necessary for them to buy a husband  
At a large price, and over their bodies  
To take a master.
4. Is Medeia, who did these horrors,  
Here still at home or has she fled?  
For truly she must be buried under ground  
Or must lift her body into the deep sky on wings  
If she is to escape punishment by the ruling house.
5. Alas, the thinking of mortals, where will it lead?  
Where will their daring and brazenness end?  
For if in the course of life a person lives in luxury  
And tomorrow's wickedness outdoes in excess its predecessor's  
In roguery, the gods will have to add to our earth  
A new world to accommodate  
The race of knaves and malefactors.

6. **Klytaimestra:** May you be blessed for consistently helping the  
unfortunate.

**Akhilleus:** Listen up so that our situation wins success.

**Klytaimestra:** What's this you said? I've no choice but to listen to you.

**Akhilleus:** Let's persuade again her father to a better way of thinking.

**Klytaimestra:** One who is a coward and too frightened of his army?

**Akhilleus:** Yes, one argument wrestles to the ground another.

**Klytaimestra:** My expectation of success grows cold. But tell me what  
I must do.

7. **Akhilleus:** First beg him not to kill our young.  
If he turns his back on you, you must come to me.
8. **Lykos**  
Amphitryon, you leave the house at the right moment.  
For you've spent too long putting  
On your robes and the garb of the dead.



Come now, order Herakles' children and wife  
To appear here outside the house,  
And to die as you freely promised.

9. **Amphitryon**

Lord, you harass me in my wretched state  
And you inflict outrage upon my dead family,  
In regard to which you should exert yourself moderately, even  
though you are in charge. Since you place on me the necessity of  
death,  
I must embrace it and do what seems best to you.

**Back** to Module 44 Practice Translating Verbs of Judgment, Necessity, Obligation and Seeming.

## Module 44 Answers to Practice Translating

(34) “The forest, as you see, is vast and has many vines from which the sweetest wine is produced. Did you by chance see the spring whose water is most pure and ice cold? We make our bed out of leaves and have unlimited wood to burn. We hunt the birds that fly in. We catch fish that swim into the creature’s gills, where we also bathe whenever we wish to. And also there is a lake, not far, twenty stades in circumference, which contains all varieties of fish and where we swim and sail on a small skiff I built.

(35) It’s been twenty-seven years since the swallowing. It’s possible for us to endure most things but those living next-door and near-by are difficult and burdensome folk who are unsociable savages.” I said, “What? Others inhabit the whale?” He replied, “within reside many mean man, misshapen of body. The Tarikhanes inhabit the western part, towards the tail. Their faces resemble eels and beetles. Bold and fond of war, they eat flesh raw. The Tritonomendetes inhabit the other side along the right flank. From the waist up they resemble men and down below swordfish. They are less lacking in justice than the rest. The left is inhabited by the Karkinokheires and the Thynnokcephaloi who are allies and friends with each other. In the middle live the Pagouridai and the Psettopodes, a warlike and swift race. The east, the area toward its mouth, is mostly desert, beaten by the sea. And yet here I dwell, paying to the Psettopodes tribute of five hundred oysters each year.

(36) Such is our land. You must see how we can fight these powerful tribes and how we can survive.” I asked how many they number altogether and he said more than a thousand. I asked what weapons they had and he said that they had nothing except for fish-bones. I suggested it would be best to engage them in battle since we are armed and they are not. For if we defeat them, we will live out our lives without fear. They agreed. We departed to our ship and

began to prepare. The cause of war was likely to be our failure to pay the tribute since the deadline was upon us.

**Back** to Module 44 Practice Translating.

## Module 44 Answers to Practice Parsing Greek Sentences

αἰτία δὲ τοῦ πολέμου ἔμελλεν ἔσεσθαι τοῦ φόρου ἢ οὐκ ἀπόδοσις, ἤδη τῆς προθεσμίας ἐνεστῶσης.

*The cause of war was likely to be our failure to pay the tribute since the deadline was upon us.*

**αἰτία:**

**part of speech:** noun

**case:** nominative

**function:** subject of ἔμελλεν

**δέ:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**τοῦ:**

**part of speech:** adjective

**case:** genitive

**function:** agrees in gender, case, and number with πολέμου

**πολέμου:**

**part of speech:** noun

**case:** genitive

**function:** dependence with αἰτία

**ἔμελλεν:**

**part of speech:** verb

**identification:** third-person singular, imperfect indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**ἔσεσθαι:**

**part of speech:** verb

**identification:** infinitive

**function:** dynamic with ἔμελλεν

**τοῦ:**

**part of speech:** adjective

**case:** genitive

**function:** agrees in gender, case, and number with φόρου

**φόρου:**

**part of speech:** noun

**case:** genitive

**function:** dependence with **ἀπόδοσις**

**ἥ:**

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with **ἀπόδοσις**

**οὐκ:**

**part of speech:** adverb

**case:** none

**function:** modifies **ἀπόδοσις**

**ἀπόδοσις:**

**part of speech:** noun

**case:** nominative

**function:** predicate nominative with **αἰτία**

**ἤδη:**

**part of speech:** adverb

**case:** none

**function:** modifies **ἐνεστώσης**

**τῆς:**

**part of speech:** adjective

**case:** genitive

**function:** agrees in gender, case, and number with **προθεσμίας**

**προθεσμίας:**

**part of speech:** noun

**case:** genitive

**function:** absolute

**ἐνεστώσης:**

**part of speech:** adjective

**case:** genitive

**function:** agrees in gender, case, and number with **προθεσμίας**

**Back** to Module 44 Practice Parsing Greek Sentences.

## Module 45 Answers to Practice Translating Indirect Questions and Statements

### Sappho, Fragment 16, adapted

Some say an army of calvary and others one of infantry and others of ships is the finest sight on our black earth. But I say it is what one loves. It is quite easy to make this understood by everyone. For there is the story that Helen, a person of

exceptional beauty, left her outstanding husband and went sailing to Troy and did not remember at all her child or dear parents but Aphrodite took her, and she was not unwilling. I testify that this now reminded me of Anaktoria and her absence. I would wish to see her lovely gait and the bright sparkle of her face rather than the armies of Lydia and men fighting in armor.

**Philippos of Samosata, *Mythologies* Fragment 125**

Some say that Helen was abducted by Alexandros and came here to us in Egypt. As Alexandros travelled through Pharos, he had her taken from him by Proteus. From him he took a portrait of her drawn on a writing-tablet so that he could ease his desire by looking at it. But Homer sings that Helen went to Troy as does Sappho and Stesikhoros. According to many, Stesikhoros was punished by Helen for making up lies. For persuaded by Homer and Sappho and writing the same thing about Helen as they did, he lost his eyesight for slandering her. And this same Stesikhoros in a later poem said that Helen had certainly not sailed anywhere:

This is not the true account,  
That you went on well-decked ships,  
That you reached the towers of Troy.

Upon finishing his composition, called a palinode, immediately he could see again.

**Back** to Module 45 Practice Translating Indirect Question and Statement.

## Module 45 Answers to Practice Translating

Some sent to us, asking for tribute. But he gave a haughty response and chased away the envoys. The Psettopodes and the Pagouridai, angry with Skintharos—this was his name—attacked, making a loud din. Armed and ready, we awaited the expected attack, having placed in ambush a squad of twenty-five men, who were ordered to rise up once they saw the enemy pass them by. They did so. Rising up, they struck them from behind. And we, also twenty-five in number, for Skintharos and his son were among those fighting, engaged the enemy head-on. Battling with courage and strength we risked our lives. Finally, we caused them to flee and chased them into their dens. One hundred and seventy of the enemy perished. On our side there was one casualty, the helmsman, pierced through the back by the rib of a mullet. That day and night we encamped beside the battle and set up a trophy, sticking into the ground the dried spine of a dolphin.

In the morning, others who had found out about the fighting joined in. On the left flank were the Thynnokhephaloi. The Karkinokheires held the middle. The Tritonomendetes kept quiet, choosing not to fight on either side. We advanced, engaging them next to the temple of Poseidon and letting out a great shout. The hollow resounded like the walls of a cave. Routing our unarmed foe, we chased

them into the forest and from then on took charge of the area. After a brief time they sent out envoys and picked up their dead and began negotiations for peace. We were not inclined to come to an agreement. Next day we marched against them and completely destroyed them all, except for the Tritonomendetai, who, when they saw what was happening, ran out of the gills and threw themselves into the sea.

We travelled through the lands, now emptied of enemies, and henceforth lived without fear, often exercising and hunting and cultivating vineyards and gathering fruit from the trees. We lived in the way of captives, taking our leisure and free to roam in a vast and unguarded prison. For a year and eight months we lived in this manner. On the fifth day of the ninth month at about the time of the second opening of its mouth—for once each hour the whale does this and we mark time by these openings—and so at about the second opening, as I already mentioned, suddenly we heard much shouting and a great commotion, sounding like orders and the oar-song.

**Back** to Module 45 Practice Translating.

## Module 45 Answers to Practice Parsing Greek Sentences

ἡμεῖς δὲ προαπαντήσαντες αὐτοῖς παρὰ τὸ Ποσειδώνιον συνεμίξαμεν, πολλῇ βοῇ χρώμενοι.

*We advanced, engaging them next to the temple of Poseidon and letting out a great shout.*

**ἡμεῖς:**

**part of speech:** pronoun

**case:** nominative

**function:** subject of **συνεμίξαμεν**

**δέ:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**προαπαντήσαντες:**

**part of speech:** adjective

**case:** nominative

**function:** modifies the subject of **συνεμίξαμεν**

**αὐτοῖς:**

**part of speech:** pronoun

**case:** dative

**function:** object of the prefix of **συνεμίξαμεν**

**παρά:**

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

**τό:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with Ποσειδώνιον

**Ποσειδώνιον:**

**part of speech:** noun

**case:** accusative

**function:** object of παρά

**συνεμίξαμεν:**

**part of speech:** verb

**identification:** first-person plural, aorist indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**πολλῇ:**

**part of speech:** adjective

**case:** dative

**function:** agrees in gender, case, and number with βοῇ

**βοῇ:**

**part of speech:** noun

**case:** dative

**function:** object of χρώμενοι

**χρώμενοι:**

**part of speech:** adjective

**case:** nominative

**function:** modifies the subject of συνεμίξαμεν

**Back** to Module 45 Practice Parsing Greek Sentences.

## Module 46 Answers to Practice Translating Subordinate Verbs in Indirect Questions and Statements

1. For I know well that if you hold the same point of view concerning others as you do about yourselves, not a one of you would fail to be upset by what happened. Rather all of you would think that the punishment for those engaged in such business as too lenient.
2. It seemed best to me to try to save my life in this way, with the understanding that, if I escaped undetected, I would be saved;

but if caught, I knew that I would still be set free if Theognis was persuaded to accept money from Damnippos. If he refused, I would die all the same. With this in mind I fled, with men keeping guard at the front courtyard door. But of the three available doors which I had to walk through, all happened to be open.

3. And many townsmen and foreigners have come to find out what verdict you will pronounce concerning these men. The first group, your citizens, will depart having learned that either they will pay for the crimes they commit or upon accomplishing what they intended they will become tyrants of the city, or should they fail in their attempts, they will remain your equals in status.
4. He (Theramenes) did nothing he promised but he was invested that the city had to become small and weak so much so that he accomplished something no enemy ever gave voice to and no citizen expected—he persuaded you to do these things, though he was not subject to do so by the Lakedaimonians but rather on his own he called for them to strip off the walls from the Peiraios and to destroy our existing government, knowing well that unless you would be deprived of every hope, you would take swift vengeance upon him.
5. Next, plotting against you, the people, Theramenes rose, saying that if you chose him to act as your ambassador with full authority for peace, he would dismantle no part of the walls nor weaken the city in any way. Rather, he thought he would discover for the city some gain from the Lakedaimonians. Persuaded, you chose him as your ambassador with full authority and yet in the previous year you had judged him, when elected general, to be unfit for the office, supposing that he was no friend of you, the people.

**Back** to Module 46 Practice Translating Subordinate Verbs in Indirect Questions and Statements.

## Module 46 Answers to Practice Translating

Excited, we crept right up to the beast's mouth. And standing within his teeth, we saw a sight unlike any I've seen before. Huge men, half a stade tall, sailed on huge islands as if aboard triremes. I know I am about to tell of things that seem incredible, but still I will record them. The islands were oblong and low-lying, each about one hundred stades in circumference. Sailing on them were about one-hundred and twenty men. Those seated in rows on each side of the island were rowing with great cypress trees for oars, still shaggy with their green branches. In back at the stern, I think, a helmsman stood on a high hill, grasping

a bronze steering oar, five stades in length. On the prow about forty armed men were fighting, like men in all ways but for their hair, which was fire and burned. Thus, they had no need of helmets. Instead of filling sails, the wind, striking the trees, which were plentiful on each, billowed the forest and carried the island wherever the helmsman wished. A boatswain stood in charge of them, and they moved swiftly in time to the call just like warships.

First, we saw two or three. Later there appeared as many as six hundred, each having taken a side, fighting with weapons and ships. Many rammed each other prow against prow and many rammed in the side were sunk. Others becoming entwined battled fiercely and were parted from each other with difficulty. For the men stationed on the prows showed every eagerness in boarding and slaying. No one was captured alive. In place of iron hands, they threw at one another giant octopuses attached to the ends of ropes. The devilfish clung to the trees, holding the islands close together. They threw oysters as big as wagons and sponges as long as a plethron, inflicting wounds on each other. In charge of one side was Aiolo-kentauros and of the other was Thalassopotes. The battle began, it seems, because of booty. Thalassopotes was said to have driven off many pods of dolphins belonging to Aiolo-kentauros as we heard from them calling out to one another and yelling their kings' names. At last Aiolo-kentauros' side won and sunk about one-hundred and fifty of the enemies' islands. They captured three more with the men on board. The rest backed water and fled. For some time they gave chase. When it was evening, they turned to the wrecked ships and took over most of them and recovered what was theirs. At least eighty of their islands sunk. They erected a trophy of the sea-battle, by planting on the whale's head one of the enemies' islands. That night around the sea-beast they encamped, attaching ropes to it, and sitting nearby at anchor. For they used great anchors made of strong glass. The next day after they made sacrifices on the beast and buried their dead on him, they sailed off rejoicing and seeming to sing a victory song. These are the events of the island-battle.

**Back** to Module 46 Practice Translating.

## Module 46 Answers to Practice Parsing Greek Sentences

τὸ μὲν οὖν πρῶτον δύο ἢ τρεῖς ἐωρῶμεν, ὕστερον δὲ ἐφάνησαν ὅσον ἑξακόσιοι. καὶ διαστάντες ἐπολέμουν καὶ ἐναυμάχουν.

*First, we saw two or three. Later there appeared as many as six hundred, each having taken a side, fighting with weapons and ships.*



**τό:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **πρώτον**

**μέν:**

**part of speech:** adverb

**case:** none

**function:** modifies **έωρῶμεν** and contrasts with upcoming **δέ**

**οὖν:**

**part of speech:** adverb

**case:** none

**function:** modifies **έωρῶμεν**

**πρώτον:**

**part of speech:** substantive adjective

**case:** accusative

**function:** accusative of respect

**δύο:**

**part of speech:** substantive adjective

**case:** accusative

**function:** object of **έωρῶμεν**

**ἥ:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** joins words, phrases, clauses

**τρεις:**

**part of speech:** substantive adjective

**case:** accusative

**function:** object of **έωρῶμεν**

**έωρῶμεν:**

**part of speech:** verb

**identification:** first-person plural, imperfect indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**ὅστερον:**

**part of speech:** substantive adjective

**case:** accusative

**function:** accusative of respect

**δέ:**

**part of speech:** adverb

**case:** none

**function:** modifies **έφάνησαν** and contrasts with preceding **μέν**

**ἐφάνησαν:**

**part of speech:** verb

**identification:** third-person plural, aorist indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**ὅσον:**

**part of speech:** substantive adjective

**case:** accusative

**function:** accusative of respect

**ἐξακόσιοι:**

**part of speech:** adjective

**case:** nominative

**function:** modifies the subject of ἐφάνησαν

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**διαστάντες:**

**part of speech:** adjective

**case:** nominative

**function:** modifies the subject of ἐπολέμουν

**ἐπολέμουν:**

**part of speech:** verb

**identification:** third-person plural, imperfect indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**ἐναυμάχουν:**

**part of speech:** verb

**identification:** third-person plural, imperfect indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**Back** to Module 46 Practice Parsing Greek Sentences.

## Module 47 Answers to Practice Translating

From then, no longer enduring our life in the whale and grieved by the extended stay, I sought some means by which we could escape. First, we thought it best to escape by digging through the right side. And we began to cut through. But

when we had no success after advancing as many as five stades, we stopped our excavation and decided to burn the forest. For in this way the whale would die. And if this would happen, escape was likely to be easy for us. And so starting at the tail we set our fires. For seven days and nights he was unaware of the blaze. On the eighth and ninth days, we knew he was sick. He opened his mouth more slowly and when he opened it, he closed it right away. On the tenth and eleventh days finally he began to be destroyed and began to smell. On the twelfth we finally realized that unless someone propped his jaws open when he yawned so that they could no longer shut, we would risk dying, shut up inside his corpse. We used big beams to keep his mouth open and made our ship ready, placing on board as much water as we could and other necessities. Skintharos was to be the helmsman.

On the next day he died. We pulled up the ship, guided it through the gaps, and after attaching it to a tooth, lowered it gently down to the sea. Climbing up onto his back and offering a sacrifice to Poseidon right there beside the trophy, we encamped for three days due to the calm. On day four we sailed away. Then we met and ran upon many corpses of those from the sea-battle. Upon measuring their bodies, we were astounded. For some days we made effective use of a mild wind. Then a strong north wind arose, and it became quite cold. As a result, the whole sea froze, not only on top but even up to six fathoms deep. Thus disembarking, we could run on the ice. Unable to bear the unrelenting wind, we devised a plan—Skintharos was the one who proposed the idea—digging a huge cave in the ice, we remained in it for thirty days, lighting a fire and eating fish. (We found them while we were digging.) As soon as our supplies failed, we climbed out and pulled out our frozen ship. We spread our sails and were pushed along, as if sailing, slipping smoothly and easily on the ice. On the fifth day it warmed, the ice melted, and all was water again.

Sailing about three hundred stades, we landed on a small, deserted island from which we took water since it was gone already. After shooting two bulls, we sailed off. These bulls did not have horns upon their heads, but under their eyes, just as Momus deemed proper. Soon we entered a sea not of water but of milk. And on it there was a gleaming island filled with vines. The island, twenty-five stades in perimeter, was made of a huge pice of cheese as we discovered later when we took a bite. The vines were full of grapes. Squeezing not wine but milk from them, we drank. At the island's center a temple had been erected to the Nereid Galatea, as the inscription declared. For as long as we remained there the land was our meat and bread. Our drink was the milk from the grapes. Tyro the daughter of Salmoneus was said to be the ruler of this land, having received this honor from Poseidon after her escape from that place.

**Back** to Module 47 Practice Translating.

## Module 47 Answers to Practice Parsing Greek Sentences

τῇ δὲ ἐπιούσῃ τὸ μὲν ἤδη τεθνήκει. ἡμεῖς δὲ ἀνελκύσαντες τὸ πλοῖον καὶ διὰ τῶν ἀραιωμάτων διαγαγόντες καὶ ἐκ τῶν ὁδόντων ἐξάψαντες, ἡρέμα καθήκαμεν ἐς τὴν θάλατταν.

*On the next day he died. We pulled up the ship, guided it through the gaps, and after attaching it to a tooth, lowered it gently down to the sea.*

**τῇ:**

**part of speech:** adjective

**case:** dative

**function:** agrees in gender, case, and number with an implied **ἡμέρα**

**δέ:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**ἐπιούσῃ:**

**part of speech:** adjective

**case:** dative

**function:** agrees in gender, case, and number with an implied **ἡμέρα**

**τό:**

**part of speech:** substantive adjective with **μὲν**

**case:** nominative

**function:** subject of **τεθνήκει**

**μὲν:**

**part of speech:** adverb

**case:** none

**function:** works with **τό** to create a substantive adjective and contrasts with upcoming

**δέ**

**part of speech:** adverb

**case:** none

**function:** modifies **καθήκαμεν** and contrasts with preceding **μὲν**

**ἤδη:**

**part of speech:** adverb

**case:** none

**function:** modifies **τεθνήκει**

**τεθνήκει:**

**part of speech:** verb

**identification:** third-person singular, pluperfect indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**ἡμεῖς:**

**part of speech:** pronoun

**case:** nominative

**function:** subject of **καθήκαμεν**

**δέ:**

**part of speech:** adverb

**case:** none

**function:** modifies **καθήκαμεν** and contrasts with preceding **μέν**

**ἀνεγκύσαντες:**

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with **ἡμεῖς**

**τό:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **πλοῖον**

**πλοῖον:**

**part of speech:** noun

**case:** accusative

**function:** object of **ἀνεγκύσαντες**

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**διά:**

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

**τῶν:**

**part of speech:** adjective

**case:** genitive

**function:** agrees in gender, case, and number with **ἀραιωμάτων**

**ἀραιωμάτων:**

**part of speech:** noun

**case:** genitive

**function:** object of **διά**

**διαγρόντες:**

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with **ἡμεῖς**

**καί:**

**part of speech:** conjunction, coordinating  
**case:** none  
**function:** connects words, phrases, clauses

**ἐκ:**

**part of speech:** preposition  
**case:** none  
**function:** adds information that answers questions like how, where, when

**τῶν:**

**part of speech:** adjective  
**case:** genitive  
**function:** agrees in gender, case, and number with ὀδόντων

**ὀδόντων:**

**part of speech:** noun  
**case:** genitive  
**function:** object of ἐκ

**ἐξάψαντες:**

**part of speech:** adjective  
**case:** nominative  
**function:** agrees in gender, case, and number with ἡμεῖς

**ἡρέμα:**

**part of speech:** adverb  
**case:** none  
**function:** modifies καθήκαμεν

**καθήκαμεν:**

**part of speech:** verb  
**identification:** first-person plural, aorist indicative active  
**function:** gives factual information about what the subject *is* or *does* or *has done to*

**ἐς:**

**part of speech:** preposition  
**case:** none  
**function:** adds information that answers questions like how, where, when

**τήν:**

**part of speech:** adjective  
**case:** accusative  
**function:** agrees in gender, case, and number with θάλατταν

**θάλατταν:**

**part of speech:** noun  
**case:** accusative  
**function:** object of ἐς

**Back** to Module 47 Practice Parsing Greek Sentences.

## Module 47 Answers to Practice Identifying Clitics and Full Words

τῇ δὲ ἐπιούσῃ τὸ μὲν ἤδη τεθνήκει. ἡμεῖς δὲ ἀνελκύσαντες τὸ πλοῖον καὶ διὰ τῶν ἀρραιωμάτων διαγαγόντες καὶ ἐκ τῶν ὀδόντων ἐξάψαντες, ἡρέμα καθήκαμεν ἐς τὴν θάλατταν.

τῇ: adjective, dative, agrees in gender, case, and number with an implied **ἡμέρα**, (precedes what it clings to, cannot occupy last position)

δὲ: conjunction, (cannot occupy first position)

**ἐπιούσῃ**: participle, dative, agrees in gender, case, and number with an implied **ἡμέρα**, (can occupy first or last position)

τό: pronoun with **μὲν**, nominative, subject of **τεθνήκει**, (precedes what it clings to, cannot occupy last position)

**μὲν**: adverb, works with **τό** to create a substantive adjective and contrasts with upcoming **δέ**, (cannot occupy first position)

**ἤδη**: adverb, modifies **τεθνήκει**, (can occupy first or last position)

**τεθνήκει**: third-person singular, pluperfect indicative active, (can occupy first or last position)

**ἡμεῖς**: pronoun, nominative, subject of **καθήκαμεν**, (can occupy first or last position)

δέ: adverb, modifies **καθήκαμεν** and contrasts with preceding **μὲν**, (cannot occupy first position)

**ἀνελκύσαντες**: participle, nominative, agrees in gender, case, and number with **ἡμεῖς**, (can occupy first or last position)

τό: adjective, accusative, agrees in gender, case, and number with **πλοῖον**, (precedes what it clings to, cannot occupy last position)

**πλοῖον**: noun, accusative object of **ἀνελκύσαντες**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

διὰ: preposition, (precedes object, cannot occupy last position unless anastrophe)

τῶν: adjective, genitive, agrees in gender, case, and number with **ἀρραιωμάτων**, (precedes what it clings to, cannot occupy last position)

**ἀρραιωμάτων**: genitive, object of **διὰ**, (can occupy first or last position)

**διαγαγόντες**: participle, nominative, agrees in gender, case, and number with **ἡμεῖς**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

ἐκ: preposition, (precedes object, cannot occupy last position unless anastrophe)

τῶν: adjective, genitive, agrees in gender, case, and number with ὀδόντων, (precedes what it clings to, cannot occupy last position)

ὀδόντων: genitive, object of ἐκ, (can occupy first or last position)

ἐξάψαντες: participle, nominative, agrees in gender, case, and number with ἡμεῖς, (can occupy first or last position)

ἡρέμα: adverb, modifies καθήκαμεν, (can occupy first or last position)

καθήκαμεν: first-person plural, aorist indicative active, (can occupy first or last position)

ἐς: preposition, (precedes object, cannot occupy last position unless anastrophe)

τὴν: adjective, accusative, agrees in gender, case, and number with θάλατταν, (precedes what it clings to, cannot occupy last position)

θάλατταν: noun, accusative, object of ἐς, (can occupy first or last position)

**Back** to Module 47 Practice Identifying Clitics and Full Words.

## Module 48 Answers to Practice Translating

After remaining five days on the island, on the sixth we went to sea, a wind sending us over a smoothly swelling sea. On the eighth day no longer sailing through milk but in briny, dark-blue water, we saw many people running on top of the sea, like us in all ways—both body and size—except for the feet alone. For their feet were corks, on account of which, I think, they were called Phellopodes. Accordingly we marveled, watching them stay on top of the water without sinking as they made their way. They approached and welcomed us in Greek. They said they were hurrying to Phello, their fatherland. For some time they travelled with us, moving at our side. Then turning off our path then continued on, wishing us a favorable journey. After a bit, many islands appeared, to the left of and not far from Phello, where they hastened, a city built on a great, round cork. In the distance and more to the right were five exceptionally large and high islands. A great fire blazed from them. Off our prow was a flat, low-lying island, at a distance of no less than five hundred stades.

Soon we were close, and a marvelous breeze enveloped us, sweet and fragrant, like the smell Herodotos says came from blessed Arabia. The sweetness that comes from roses and narcissuses, and lilies, and violets, and myrrh, and laurel, and the blossoms of vines is the one that met us. Delighting in the smell and hoping for good from our great labors, soon we drew close to the island. There we saw many harbors free of waves and huge, and clear rivers discharging



gently into the sea, and meadows and forests and songbirds, some singing on the beaches and many others on branches. A light, sweet-smelling breeze surrounded the place. Pleasant breezes blew, gently shaking the trees causing an enjoyable and continuous song to whistle from the moving branches, like the songs of solitude played by slanted flutes. In addition a jumbled cry was heard, a mixture that was not noisy but like the sound that is made during a symposium, coming from flutes and singers and those rattling in time to a flute or lyre.

Fascinated by all this we put into shore. Anchoring our vessel, we set off, leaving on board Skintharos and two companions. As we made our way through a flowery meadow we met with guards and patrolmen. They tied us up with braided rose cords—for this is the strongest fetter they possess—and led us to their ruler. On the journey we learned from them that the island was called the Isle of the Blessed. Kretan Rhadamanthos ruled. Brought before him, we stood fourth in the line of those to be judged by him.

**Back** to Module 48 Practice Translating.

## Module 48 Answers to Practice Parsing Greek Sentences

ἤδη δὲ πλησίον ἤμεν, καὶ θαυμαστή τις αὔρα περιέπνευσεν ἡμᾶς, ἡδεῖα καὶ εὐώδης, οἷαν φησὶν ὁ συγγραφεὺς Ἡρόδοτος ἀπόζειν τῆς εὐδαίμονος Ἀραβίας.

*Soon we were close, and a marvelous breeze enveloped us, sweet and fragrant, like the smell Herodotos says came from blessed Arabia.*

**ἤδη:**

**part of speech:** adverb

**case:** none

**function:** modifies ἤμεν

**δέ:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**πλησίον:**

**part of speech:** adverb

**case:** none

**function:** modifies ἤμεν

**ἤμεν:**

**part of speech:** verb

**identification:** first-person plural, imperfect indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**καί:**

**part of speech:** conjunction, coordinating  
**case:** none  
**function:** connects words, phrases, clauses

**θαυμαστή:**

**part of speech:** adjective  
**case:** nominative  
**function:** agrees in gender, case, and number with αὔρα

**τις:**

**part of speech:** adjective  
**case:** nominative  
**function:** agrees in gender, case, and number with αὔρα

**αὔρα:**

**part of speech:** noun  
**case:** nominative  
**function:** subject of περιέπνευσεν

**περιέπνευσεν:**

**part of speech:** verb  
**identification:** third-person singular, aorist indicative active  
**function:** gives factual information about what the subject *is* or *does* or *has done to*

**ἡμᾶς:**

**part of speech:** noun  
**case:** accusative  
**function:** object of περιέπνευσεν

**ἡδεῖα:**

**part of speech:** adjective  
**case:** nominative  
**function:** agrees in gender, case, and number with αὔρα

**καί:**

**part of speech:** conjunction, coordinating  
**case:** none  
**function:** connects words, phrases, clauses

**εὐώδης:**

**part of speech:** adjective  
**case:** nominative  
**function:** agrees in gender, case, and number with αὔρα

**οἶαν:**

**part of speech:** adjective  
**case:** accusative  
**function:** agrees with an implied αὔραν, subject accusative of ἀπόζειν

**φησίν:**

**part of speech:** verb

**identification:** third-person singular, present indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**ὁ:**

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with **συγγραφεύς**

**συγγραφεύς:**

**part of speech:** noun

**case:** nominative

**function:** subject of **φησίν**

**Ἡρόδοτος:**

**part of speech:** noun

**case:** nominative

**function:** in apposition with **συγγραφεύς**

**ἀπόζειν:**

**part of speech:** verb

**identification:** infinitive

**function:** declarative with **φησίν**

**τῆς:**

**part of speech:** adjective

**case:** genitive

**function:** agrees in gender, case, and number with **Ἀραβίας**

**εὐδαίμονος:**

**part of speech:** adjective

**case:** genitive

**function:** agrees in gender, case, and number with **Ἀραβίας**

**Ἀραβίας:**

**part of speech:** noun

**case:** genitive

**function:** with **ἀπόζειν**

**Back** to Module 48 Practice Parsing Greek Sentences.

## Module 48 Answers to Practice Identifying Clitics and Full Words

ἤδη δὲ πλησίον ἤμεν, καὶ θαυμαστή τις αὔρα περιέπνευσεν ἡμᾶς, ἥδεῖα καὶ εὐώδης, οἷαν φησὶν ὁ συγγραφεὺς Ἡρόδοτος ἀπόζειν τῆς εὐδαίμονος Ἀραβίας.

**ἤδη:** adverb, modifies **ἤμεν**, (can occupy first or last position)

**δέ:** conjunction, (cannot occupy first position)

**πλησίον:** adverb, modifies **ἤμεν**, (can occupy first or last position)

**ἤμεν:** first-person plural, imperfect indicative active, (can occupy first or last position)

**καί:** conjunction, (cannot occupy last position)

**θαυμαστή:** adjective, nominative, agrees in gender, case, and number with **αὔρα**, (can occupy first or last position)

**τις:** adjective, nominative, agrees in gender, case, and number with **αὔρα**, (cannot occupy first position)

**αὔρα:** noun, nominative, subject of **περιέπνευσεν**, (can occupy first or last position)

**περιέπνευσεν:** third-person singular, aorist indicative active, (can occupy first or last position)

**ἡμᾶς:** noun, accusative, object of **περιέπνευσεν**, (can occupy first or last position)

**ἡδεῖα:** adjective, nominative, agrees in gender, case, and number with **αὔρα**, (can occupy first or last position)

**καί:** conjunction, (cannot occupy last position)

**εὐώδης:** adjective, nominative, agrees in gender, case, and number with **αὔρα**, (can occupy first or last position)

**οἶαν:** adjective, agrees with an implied **αὔραν**, subject accusative of **ἀπόζειν**, (can occupy first or last position)

**φησὶν:** third-person singular, present indicative active, (cannot occupy first position)

**ὁ:** adjective, nominative, agrees in gender, case, and number with **συγγραφεύς**, (precedes what it clings to, cannot occupy last position)

**συγγραφεύς:** noun, nominative, subject of **φησὶν**, (can occupy first or last position)

**Ἡρόδοτος:** noun, nominative, in apposition with **συγγραφεύς**, (can occupy first or last position)

**ἀπόζειν:** declarative infinitive with **φησὶν**, (can occupy first or last position)

**τῆς:** adjective, genitive, agrees in gender, case, and number with **Ἀραβίας**, (precedes what it clings to, cannot occupy last position)

**εὐδαίμονος:** adjective, genitive, agrees in gender, case, and number with **Ἀραβίας**, (can occupy first or last position)

**Ἀραβίας:** noun, genitive with **ἀπόζειν**, (can occupy first or last position)

**Back** to Module 48 Practice Identifying Clitics and Full Words.

## Module 49 Answers to Practice Translating

**Agamemnon**

Hey old man, come out in front of the shelters.

**Old Man**

I'm coming. What task do you have in mind, lord Agamemnon?

**Agamemnon**

Will you hurry up.

**Old Man**

I'm hurrying. Old age sits sleepless and sharp upon my eyes.

**Agamemnon**

What star is that, passing over us?

**Old Man**

Seirios, near the seven mouths of the  
Pleiades, darting by right above us.

**Agamemnon**

And there is no cry from the birds,  
Nor from the sea. The stillness of  
The winds rests upon the waters of the Euripos.

**Old Man**

Why are you up and out of your tent,  
lord Agamemnon?  
All is peaceful here at Aulis  
And the guards have not moved from the walls.  
Let's go back inside.

**Agamemnon**

I envy you, old man.  
I envy anyone who lives a carefree  
life without notoriety or fame. Not at all  
do I envy those in positions of high honor.

**Old Man**

And yet there is something good in this type of life.

**Agamemnon**

This good is quite slippery,  
And though the honor is  
Sweet, it is painful too, as it presses upon us.  
Then what topples our life  
Are the fallen workings of the gods, and then  
Humankind's decisions, many and difficult  
to please, grind away at us.

**Old Man**

I do not admire such talk from a man of royalty.  
Your father Atreus did not bear you  
for a life of all good, Agamemnon.  
Life requires of you both joy and grief,  
Since you are mortal. Whether you want them or not,  
the wishes of the gods will be so.  
And you, shining the light of your lamp,  
Write in a tablet,  
The one you now carry in your hands.  
Back and forth you mix up the same words,  
And you seal and unseal again the tablet,  
And you throw the case on the ground, crying  
Down warm tears.  
And you are full of all the acts of inanity,  
That say you are mad.  
Why do you labor? What news surrounds you, king?  
Come, tell me the tale.  
You are speaking with a man, who is good and trustworthy.  
For long ago Tyndareos sent me with your spouse  
As part of her dowry,  
An honorable attendant of your bride.

**Agamemnon**

Leda, daughter of Thestios, had three children,  
Phoibe, Klytaimestra, my spouse,  
And Helen. For her the most fortunate  
came as suitors, all young men from Greece.  
Dreadful oaths and death to the others  
Was promised by each should he fail to wed the maiden.  
The situation presented father Tyndareos with no solution—  
Whether he gave or did not give—for taking hold of fate  
With as firm a grip as possible. And then this came to him:  
That the suitors together take an oath and grab hands  
With each other and over a sacrifice

Pour libations and make this promise:

**Back** to Module 49 Practice Translating.

## Module 49 Answers to Practice Parsing Greek Sentences

Ἐγένοντο Λήδᾳ Θεστιάδι τρεῖς παρθένοι,  
Φοίβῃ Κλυταιμίστρα τ', ἐμὴ ξυνάορος,  
Ἑλένη τε. ταύτης, οἱ τὰ πρῶτ' ὠλβισμένοι,  
μνηστῆρες ἦλθον, Ἑλλάδος νεανίαι.

*Leda, daughter of Thestios, had three children,  
Phoibe, Klytaimestra, my spouse,  
And Helen. For her the most fortunate  
came as suitors, all young men from Greece.*

**ἔγένοντο:**

**part of speech:** verb

**identification:** third-person plural, aorist indicative middle

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**Λήδᾳ:**

**part of speech:** noun

**case:** dative

**function:** possession of **παρθένοι**

**Θεστιάδι:**

**part of speech:** noun

**case:** dative

**function:** in apposition with **Λήδᾳ**

**τρεῖς:**

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with **παρθένοι**

**παρθένοι:**

**part of speech:** noun

**case:** nominative

**function:** subject of **ἔγένοντο**

**Φοίβῃ:**

**part of speech:** noun

**case:** nominative

**function:** in apposition with **παρθένοι**

**Κλυταιμήστρα:****part of speech:** noun**case:** nominative**function:** in apposition with **παρθένοι****τε:****part of speech:** conjunction, coordinating**case:** none**function:** connects words, phrases, clauses**ἐμή:****part of speech:** adjective**case:** nominative**function:** agrees in gender, case, and number with **ξυνάορος****ξυνάορος:****part of speech:** noun**case:** nominative**function:** in apposition with **Κλυταιμήστρα****Ἑλένη:****part of speech:** noun**case:** nominative**function:** in apposition with **παρθένοι****τε:****part of speech:** conjunction, coordinating**case:** none**function:** connects words, phrases, clauses**ταύτης:****part of speech:** noun**case:** genitive**function:** dependence with **μνηστῆρες****οἱ:****part of speech:** adjective**case:** nominative**function:** agrees in gender, case, and number with **ὠλβισμένοι****τά:****part of speech:** adjective**case:** accusative**function:** agrees in gender, case, and number with **πρῶτα****πρῶτα:****part of speech:** substantive adjective**case:** accusative**function:** accusative of respect



**ὠλβισμένοι:**

**part of speech:** substantive adjective

**case:** nominative

**function:** subject of ἦλθον

**μνηστῆρες:**

**part of speech:** noun

**case:** nominative

**function:** in apposition with οἱ ὠλβισμένοι

**ἦλθον:**

**part of speech:** verb

**identification:** third-person plural, aorist indicative middle

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**Ἑλλάδος:**

**part of speech:** noun

**case:** genitive

**function:** dependence with νεανία

**νεανία:**

**part of speech:** noun

**case:** nominative

**function:** in apposition with οἱ ὠλβισμένοι

**Back** to Module 49 Practice Parsing Greek Sentences.

## Module 49 Answers to Practice Identifying Clitics and Full Words

ἐγένοντο Λήδα Θεστιάδι τρεῖς παρθένοι,  
Φοίβη Κλυταιμῆστρα τ', ἐμὴ ξυνάορος,  
Ἑλένη τε. ταύτης, οἱ τὰ πρῶτ' ὠλβισμένοι,  
μνηστῆρες ἦλθον, Ἑλλάδος νεανία.

**ἐγένοντο:** third-person plural, aorist indicative middle, (can occupy first or last position)

**Λήδα:** noun, dative of possession, (can occupy first or last position)

**Θεστιάδι:** noun, dative in apposition with Λήδα, (can occupy first or last position)

**τρεῖς:** adjective, nominative, agrees in gender, case, and number with παρθένοι, (can occupy first or last position)

**παρθένοι:** noun, nominative, subject of ἐγένοντο, (can occupy first or last position)

**Φοίβη:** noun, nominative in apposition with **παρθέναι**, (can occupy first or last position)

**Κλυταιμῆστρα:** noun, nominative in apposition with **παρθέναι**, (can occupy first or last position)

**τε:** conjunction, (cannot occupy first position)

**ἐμή:** adjective, nominative, agrees in gender, case, and number with **ξυνάορος**, (can occupy first or last position)

**ξυνάορος:** noun, nominative in apposition with **Κλυταιμῆστρα**, (can occupy first or last position)

**Ἑλένη:** noun, nominative in apposition with **παρθέναι**, (can occupy first or last position)

**τε:** conjunction, (cannot occupy first position)

**ταύτης:** pronoun, genitive of dependence with **μνηστῆρες**, (can occupy first or last position)

**οἱ:** adjective, nominative, agrees in gender, case, and number with **ώλβισμένοι**, (precedes what it clings to, cannot occupy last position)

**τά:** adjective, accusative, agrees in gender, case, and number with **πρώτα**, (precedes what it clings to, cannot occupy last position)

**πρώτα:** substantive adjective, accusative of respect, (can occupy first or last position)

**ώλβισμένοι:** substantive participle, subject of **ἦλθον**, (can occupy first or last position)

**μνηστῆρες:** noun, nominative, in apposition with **οἱ ώλβισμένοι**, (can occupy first or last position)

**ἦλθον:** third-person plural, aorist indicative active, (can occupy first or last position)

**Ἑλλάδος:** noun, genitive of dependence with **νεανίαι**, (can occupy first or last position)

**νεανίαι:** noun, nominative, in apposition with **οἱ ώλβισμένοι**, (can occupy first or last position)

**Back** to Module 49 Practice Identifying Clitics and Full Words.

## Module 50 Answers to Practice Translating

### Agamemnon

To help the one who weds the daughter of Tyndareos,  
 if any should come and take her from her home  
 and drive her husband from his marriage-bed,  
 and to wage war against him and to destroy his city,  
 whether it be Greek or foreign, by force of arms.  
 After they had sworn—so well had old Tyndareos  
 Trapped them with his crafty scheme—  
 He permits his daughter to choose any of the suitors,  
 Wheresoever the dear breath of Aphrodite carried her.  
 And she picked one, who ought never to have taken her,  
 Menelaos. And there came from Phrygia, the judge  
 Of the goddesses, according to the Greek tale,  
 To Sparta, clothed in robes of flowers and  
 Shining with gold, an extravagance from a foreign land.  
 In love he came and took Helen,  
 Also in love, to the cattle-stalls of Ida, finding Menelaos  
 Absent from home. And he, raging his way through Greece,  
 Reminds them that they swore an oath to Tyndareos,  
 That they would help anyone who was wronged.

Next the Greeks in haste grabbed their spears and  
 Armor and came to the narrow pass of Aulis,  
 Right here where they stand now outfitted with ships as  
 Well as shields and many horses and chariots.  
 And they chose me as general † ??? † on behalf  
 of Menelaos, brother to him. I wish another  
 had taken this honor instead of me.  
 The army stands gathered together and  
 We sit here at Aulis, unable to sail.  
 Kalkhas the seer told us in our despair  
 To sacrifice Iphigeneia, my daughter,  
 To Artemis who presides over this place.  
 If we make the sacrifice, we will sail.  
 But should we not sacrifice her, we will remain here.  
 Upon hearing this, I told Talthybios with  
 A shrill cry to release the entire army,  
 Not suffering ever the killing of my daughter.  
 Then my brother brought every argument,  
 Persuading me to suffer the horror. And, writing on  
 the plates of a writing tablet, I sent word to my spouse  
 to send off our daughter to marry Akhilleus,  
 praising the man's worth, and saying  
 that he was unwilling to sail with our Greek force,  
 unless she goes from us to Phthia as his spouse.

I took this line of persuasion with my wife,  
Weaving a false marriage for the girl.  
Only a few of the Greeks know how things stand,  
Kalkhas, Odysseus, Menelaos, and me. But what then I  
Decided wrongly, now again I change, writing correctly  
In this tablet, which under the cover of darkness  
You saw me opening and binding shut, old man.

Now up and off with you, take the letter  
To Argos. And what the tablet hides within its plates  
I will tell you verbally, everything that I wrote,  
Because my spouse and house all trust you.

**Back** to Module 50 Practice Translating.

## Module 50 Answers to Practice Parsing Greek Sentences

πειθὼ γὰρ εἶχον τήνδε πρὸς δάμαρτ' ἐμήν,  
ψευδῇ συνάψας ἀντὶ παρθένου γάμον.  
μόνοι δ' Ἀχαιῶν ἴσμεν ὡς ἔχει τάδε  
Κάλχας Ὀδυσσεὺς Μενέλεως θ'. ἃ δ' οὐ καλῶς  
ἔγνω τὸτ', αὐθις μεταγράφω καλῶς πάλιν  
ἐς τήνδε δέλτον, ἣν κατ' εὐφρόνης σκιάν  
λύοντα καὶ συνδοῦντά μ' εἰσεῖδες, γέρον.

*I took this line of persuasion with my wife,  
Weaving a false marriage for the girl.  
Only a few of the Greeks know how things stand,  
Kalkhas, Odysseus, Menelaos, and me. But what then I  
Decided wrongly, now again I change, writing correctly  
In this tablet, which under the cover of darkness  
You saw me opening and binding shut, old man.*

**πειθὼ:**

**part of speech:** noun

**case:** accusative

**function:** object of εἶχον

**γὰρ:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**εἶχον:**

**part of speech:** verb

**identification:** first-person singular, imperfect indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**τήνδε:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **πειθώ**

**πρός:**

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

**δάμαρτα:**

**part of speech:** noun

**case:** accusative

**function:** object of **πρός**

**ἐμήν:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **δάμαρτα**

**ψευδῆ:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **γάμον**

**συνάψας:**

**part of speech:** adjective

**case:** nominative

**function:** modifies the subject of **εἶχον**

**ἀντί:**

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

**παρθένον:**

**part of speech:** noun

**case:** genitive

**function:** object of **ἀντί**

**γάμον:**

**part of speech:** noun

**case:** accusative

**function:** object of **συνάψας**

**μόνοι:**

**part of speech:** adjective

**case:** nominative

**function:** agrees with the subject of **ἴσμεν**

**δέ:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**Ἀχαιῶν:**

**part of speech:** noun

**case:** genitive

**function:** partitive with the subject of ἴσμεν

**ἴσμεν:**

**part of speech:** verb

**identification:** first-person plural, present indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**ὥς:**

**part of speech:** conjunction, subordinating

**case:** none

**function:** connects clauses

**ἔχει:**

**part of speech:** verb

**identification:** third-person singular, present indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**τάδε:**

**part of speech:** pronoun

**case:** nominative

**function:** subject of ἔχει

**Κάλχας:**

**part of speech:** noun

**case:** nominative

**function:** in apposition with the subject of ἴσμεν

**Ὀδυσσεύς:**

**part of speech:** noun

**case:** nominative

**function:** in apposition with the subject of ἴσμεν

**Μενέλεως:**

**part of speech:** noun

**case:** nominative

**function:** in apposition with the subject of ἴσμεν

**τε:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**ἄ:**

**part of speech:** pronoun

**case:** accusative

**function:** object of ἔγνω

**δέ:**

**part of speech:** conjunction, coordinating  
**case:** none  
**function:** connects words, phrases, clauses

**οὐ:**

**part of speech:** adverb  
**case:** none  
**function:** modifies ἔγνω

**καλῶς:**

**part of speech:** adverb  
**case:** none  
**function:** modifies ἔγνω

**ἔγνω:**

**part of speech:** verb  
**identification:** first-person singular, aorist indicative active  
**function:** gives factual information about what the subject *is* or *does* or *has done to*

**τότε:**

**part of speech:** adverb  
**case:** none  
**function:** modifies ἔγνω

**αὐθις:**

**part of speech:** adverb  
**case:** none  
**function:** modifies μεταγράφω

**μεταγράφω:**

**part of speech:** verb  
**identification:** first-person singular, present indicative active  
**function:** gives factual information about what the subject *is* or *does* or *has done to*

**καλῶς:**

**part of speech:** adverb  
**case:** none  
**function:** modifies μεταγράφω

**πάλιν:**

**part of speech:** adverb  
**case:** none  
**function:** modifies μεταγράφω

**ἐς:**

**part of speech:** preposition  
**case:** none  
**function:** adds information that answers questions like how, where, when

**τήνδε:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **δέλτον**

**δέλτον:**

**part of speech:** noun

**case:** accusative

**function:** object of **ἐς**

**ἤν:**

**part of speech:** pronoun

**case:** accusative

**function:** object of **λύοντα** and **συνδοῦντα**

**κατά:**

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

**εὐφρόνης:**

**part of speech:** noun

**case:** genitive

**function:** dependence with **σκιάν**

**σκιάν:**

**part of speech:** noun

**case:** accusative

**function:** object of **κατά**

**λύοντα:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **με**

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**συνδοῦντα:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **με**

**με:**

**part of speech:** pronoun

**case:** accusative

**function:** object of **εἰσεῖδες**



**εἰσεῖδες:**

**part of speech:** verb

**identification:** second-person singular, aorist indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**γέρον:**

**part of speech:** noun

**case:** vocative

**function:** direct address

**Back** to Module 50 Practice Parsing Greek Sentences.

## Module 50 Answers to Practice Identifying Clitics and Full Words

πειθὼ γὰρ εἶχον τήνδε πρὸς δάμαρτ' ἐμήν,  
 ψευδῇ συνάψας ἀντὶ παρθένου γάμον.  
 μόνοι δ' Ἀχαιῶν ἴσμεν ὥς ἔχει τάδε  
 Κάλχας Ὀδυσσεὺς Μενέλεως θ'. ἃ δ' οὐ καλῶς  
 ἔγνω τὸτ', αὖθις μεταγράφω καλῶς πάλιν  
 ἐς τήνδε δέλτον, ἣν κατ' εὐφρόνης σκιὰν  
 λύνοντα καὶ συνδοῦντά μ' εἰσεῖδες, γέρον.

**πειθὼ:** noun, accusative object of **εἶχον**, (can occupy first or last position)

**γὰρ:** conjunction, (cannot occupy first position)

**εἶχον:** first-person singular, imperfect indicative active, (can occupy first or last position)

**τήνδε:** adjective, accusative, agrees in gender, case, and number with **πειθὼ**, (can occupy first or last position)

**πρὸς:** preposition, (precedes object, cannot occupy last position unless anastrophe)

**δάμαρτα:** noun, accusative object of **πρὸς**, (can occupy first or last position)

**ἐμήν:** adjective, accusative, agrees in gender, case, and number with **δάμαρτα**, (can occupy first or last position)

**ψευδῇ:** adjective, accusative, agrees in gender, case, and number with **γάμον**, (can occupy first or last position)

**συνάψας:** participle, nominative, modifies the subject of **εἶχον**, (can occupy first or last position)

ἀντί: preposition, (precedes object, cannot occupy last position unless anastrophe)

**παρθένου**: noun, genitive, object of **ἀντί**, (can occupy first or last position)

**γάμον**: noun, accusative, object of **συνάψας**, (can occupy first or last position)

**μόνοι**: adjective, nominative, agrees with the subject of **ἴσμεν**, (can occupy first or last position)

δέ: conjunction, (cannot occupy first position)

**Ἀχαιῶν**: partitive with the subject of **ἴσμεν**, (can occupy first or last position)

**ἴσμεν**: first-person plural, present indicative active, (can occupy first or last position)

**ὥς**: conjunction, (cannot occupy last position)

**ἔχει**: third-person singular, present indicative active, (can occupy first or last position)

**τάδε**: pronoun, nominative, subject of **ἔχει**, (can occupy first or last position)

**Κάλχας**: noun, nominative in apposition with the subject of **ἴσμεν**, (can occupy first or last position)

**Ὀδυσσεύς**: noun, nominative in apposition with the subject of **ἴσμεν**, (can occupy first or last position)

**Μενέλεως**: noun, nominative in apposition with the subject of **ἴσμεν**, (can occupy first or last position)

τε: conjunction, (cannot occupy first position)

**ἄ**: pronoun, accusative, object of **ἔγνων**, (can occupy first or last position)

δέ: conjunction, (cannot occupy first position)

**οὐ**: adverb, modifies **ἔγνων**, (can occupy first or last position)

**καλῶς**: adverb, modifies **ἔγνων**, (can occupy first or last position)

**ἔγνων**: first-person singular, aorist indicative active, (can occupy first or last position)

**τότε**: adverb, modifies **ἔγνων**, (can occupy first or last position)

**αὖθις**: adverb, modifies **μεταγράφω**, (can occupy first or last position)

**μεταγράφω**: first-person singular, present indicative active, (can occupy first or last position)

**καλῶς**: adverb, modifies **μεταγράφω**, (can occupy first or last position)

**πάλιν**: adverb, modifies **μεταγράφω**, (can occupy first or last position)

**ἐς:** preposition, (precedes object, cannot occupy last position unless anastrophe)

**τήνδε:** adjective, accusative, agrees in gender, case, and number with **δέλτον**, (can occupy first or last position)

**δέλτον:** noun, accusative, object of **ἐς**, (can occupy first or last position)

**ἦν:** pronoun, accusative, object of **λύοντα** and **συνδοῦντα**, (can occupy first or last position)

**κατά:** preposition, (precedes object, cannot occupy last position unless anastrophe)

**εὐφρόνης:** noun, genitive of dependence with **σκιάν**, (can occupy first or last position)

**σκιάν:** accusative object of **κατά**, (can occupy first or last position)

**λύοντα:** participle, accusative, modifies **με**, (can occupy first or last position)

**καί:** conjunction, (cannot occupy last position)

**συνδοῦντα:** participle, accusative, modifies **με**, (can occupy first or last position)

**με:** pronoun, accusative, object of **εἰσεῖδες**, (cannot occupy first position)

**εἰσεῖδες:** second-person singular, aorist indicative active, (can occupy first or last position)

**γέρον:** noun, vocative, direct address, (can occupy first or last position)

**Back** to Module 50 Practice Identifying Clitics and Full Words.

## Module 51 Answers to Practice Translating Ring Composition

So she spoke and I spoke in response,  
 “Mother, necessity drove me to Hades’  
 To speak with the shade of the Theban Teiresias.  
 Not yet have I come near Greece nor have I  
 walked on my homeland but I wander in constant misery  
 ever since I first followed glorious Agamemnon  
 To fight the Trojans at Troy with its many horses.  
 But come and tell me this and speak the truth,  
 What manner of painful death did you suffer(A)?  
 Was it a lengthy illness (B) or did the archer Artemis (C)  
 Slay you swiftly, attacking with her arrows?  
 And tell me of my father (D) and son (E), whom I left at home.  
 Do they maintain my kingdom or does someone

Else now have it? And do they say that I will not return?  
 And tell me what my wedded wife plots and thinks (F).  
 Does she wait with my son and continue to guard all?  
 Or has one of the best of the Greeks married her?"  
 Thus I spoke and my lord mother responded at once:  
 With a strong and enduring heart she remains (F)  
 In your halls. And she weeps constantly  
 As the painful nights and days pass by.  
 No one yet holds your noble kingdom, but unharmed  
 Telemakhos (E) manages your estate and dines  
 At grand banquets as befits a minister of justice to do.  
 For they all call on him. And your father (D) remains there  
 In the countryside and does not enter the city. And he has  
 No bed, nor mattress, nor covers, nor shiny sheets.  
 But in the winter in the house where the slaves live, he sleeps  
 Among the ashes near the fire and soiled clothes wrap his skin.  
 And when summer comes and bountiful fall,  
 everywhere on the hill of his vineyard, beds  
 Of fallen leaves are strewn on the ground.  
 Here he lies in mourning, and great suffering floods his mind  
 As he pines for your return and arrives at painful old age.  
 For this reason did I perish and meet my end.  
 In the halls the keen-eyed archer (C) did not  
 slay me, swiftly attacking with her arrows.  
 No illness (B) came over me, like the ones that often  
 take life away from our limbs with a hateful wasting away.  
 Rather it was desire for you and your mind, brilliant Odysseus,  
 and your kindness too that took away my honey-sweet life (A).”

**Back** to Module 51 Practice Translating Ring Composition.

## Module 51 Answers to Practice Translating

### Agamemnon

In addition to my previous note I send you  
 a second, daughter of Leda,

### Old Man

Tell me exactly so that my tongue  
 And your words say the same things.

### Agamemnon

Don't send your daughter to

Aulis, the wing-shaped gulf of Euboea,  
Untouched by waves.  
Since at another time,  
We will feast our child's wedding.

**Old Man**

And having lost his bride, why  
Won't Akhilleus erupt in loud anger  
Against you and your wife?  
This is dreadful: explain what you are saying.

**Agamemnon**

Akhilleus, providing only his name, nothing real,  
Does not know about the marriage or what we are up to,  
Nor that I claimed to give to him my daughter  
For marriage, to take into  
His arms and bed.

**Old Man**

Dreadful things you dare, lord Agamemnon, promising  
to the son of a goddess your daughter, as wife, when  
you were bringing her here to the Greeks as a sacrifice.

**Agamemnon**

Alas, I'm out of my wits,  
Erg, I am undone.  
But come on, pick up the pace, don't let  
Your age slow you down.

**Old Man**

I'm hurrying, king.

**Agamemnon**

Don't sit down at shady  
Springs nor be tempted by sleep.

**Old Man**

Watch what you say.

**Agamemnon**

Whenever you travel along a road that forks,  
Watch out and be sure you do not miss  
anyone, travelling in a fast-moving carriage,  
a wagon carting my daughter here  
to the ships of the Greeks.

**Old Man**

Will do.

**Agamemnon**

If, after you leave the gates,  
 You meet travelers,  
 Bring them back here, whipping  
 And driving the reins to the Kyklopes' altars.

**Old Man**

Tell me how I will be trusted, when  
 I speak to your daughter and wife.

**Agamemnon**

Look to the seal, the one on the tablet  
 Which you are carrying. Go. Already the dawn  
 Brightens, shining its light and  
 The fire of Helios' four steeds.  
 Help me in my troubles.  
 Until the end no mortal is happy  
 nor blessed.  
 For no one lives without suffering.

**Back** to Module 51 Practice Translating.

## Module 51 Answers to Practice Parsing Greek Sentences

ὄνομ', οὐκ ἔργον, παρέχων Ἀχιλεὺς  
 οὐκ οἶδε γάμους, οὐδ' ὃ τι πράσσομεν,  
 οὐδ' ὅτι κείνῳ παῖδ' ἐπεφήμισα  
 νυμφεῖους εἰς ἀγκώνων  
 εὐνὰς ἐκδώσειν λέκτροις.

*Akhilleus, providing only his name, nothing real,  
 does not know about the marriage or what we are up to,  
 nor that I claimed to give to him my daughter  
 for marriage, to take into  
 his arms and bed.*

**ὄνομα:**

**part of speech:** noun

**case:** accusative

**function:** object of παρέχων

**οὐκ:**

**part of speech:** adverb

**case:** none

**function:** modifies παρέχων

ἔργον:

**part of speech:** noun

**case:** accusative

**function:** object of παρέχων

παρέχων:

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, number, and case with Ἀχιλεὺς

Ἀχιλεὺς:

**part of speech:** noun

**case:** nominative

**function:** subject of οἶδε

οὐκ:

**part of speech:** adverb

**case:** none

**function:** modifies οἶδε

οἶδε:

**part of speech:** verb

**identification:** third-person singular, perfect (present) indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

γάμους:

**part of speech:** noun

**case:** accusative

**function:** object of οἶδε

οὐδέ:

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

ὃ:

**part of speech:** pronoun

**case:** accusative

**function:** object of πράσσομεν or modifies τι

τι:

**part of speech:** pronoun

**case:** accusative

**function:** object of πράσσομεν

πράσσομεν:

**part of speech:** verb

**identification:** first-person plural, present indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**οὐδέ:**

**part of speech:** conjunction, coordinating  
**case:** none  
**function:** connects words, phrases, clauses

**ὅτι:**

**part of speech:** conjunction, subordinating  
**case:** none  
**function:** connects clauses

**κείνῳ:**

**part of speech:** pronoun  
**case:** dative  
**function:** indirect object with **ἐκδώσειν**

**παῖδα:**

**part of speech:** noun  
**case:** accusative  
**function:** object with **ἐκδώσειν**

**ἐπεφήμισα:**

**part of speech:** verb  
**identification:** first-person singular, aorist indicative active  
**function:** gives factual information about what the subject *is* or *does* or *has done to*

**νυμφείους:**

**part of speech:** adjective  
**case:** accusative  
**function:** agrees in gender, number, and case with **εὐνάς**

**εἰς:**

**part of speech:** preposition  
**case:** none  
**function:** adds information that answers questions like how, where, when

**ἀγκώνων:**

**part of speech:** noun  
**case:** genitive  
**function:** dependence with **εὐνάς**

**εὐνάς:**

**part of speech:** noun  
**case:** accusative  
**function:** object of **εἰς**

**ἐκδώσειν:**

**part of speech:** verb  
**identification:** infinitive  
**function:** declarative with **ἐπεφήμισα**



**λέκτροις:**

**part of speech:** noun

**case:** dative

**function:** place where

**Back** to Module 51 Practice Parsing Greek Sentences.

## Module 51 Answers to Practice Identifying Clitics and Full Words

ὄνομ', οὐκ ἔργον, παρέχων Ἀχιλεὺς  
οὐκ οἶδε γάμους, οὐδ' ὅ τι πράσσομεν,  
οὐδ' ὅτι κείνῳ παῖδ' ἐπεφήμισα  
νυμφεῖους εἰς ἀγκώνων  
εὐνὰς ἐκδώσειν λέκτροις.

**ὄνομα:** noun, accusative, object of **παρέχων**, (can occupy first or last position)

**οὐκ:** adverb, modifies **παρέχων**, (can occupy first or last position)

**ἔργον:** noun, accusative, object of **παρέχων**, (can occupy first or last position)

**παρέχων:** participle, nominative, agrees in gender, number, and case with **Ἀχιλεὺς**, (can occupy first or last position)

**Ἀχιλεὺς:** noun, nominative, subject of **οἶδε**, (can occupy first or last position)

**οὐκ:** adverb, modifies **οἶδε**, (can occupy first or last position)

**οἶδε:** third-person singular, perfect (present) indicative active, (can occupy first or last position)

**γάμους:** noun, accusative, object of **οἶδε**, (can occupy first or last position)

**οὐδέ:** conjunction, (cannot occupy last position)

**ὅ:** pronoun, accusative, object of **πράσσομεν** or modifies **τι**, (can occupy first or last position)

**τι:** pronoun, accusative, object of **πράσσομεν**, (cannot occupy first position)

**πράσσομεν:** first-person plural, present indicative active, (can occupy first or last position)

**οὐδέ:** conjunction, (cannot occupy last position)

**ὅτι:** conjunction, (cannot occupy last position)

**κείνῳ:** pronoun, dative, indirect object with **ἐκδώσειν**, (can occupy first or last position)

**παῖδα:** noun, accusative, object with **ἐκδώσειν**, (can occupy first or last position)

**ἐπεφήμισα:** first-person singular, aorist indicative active, (can occupy first or last position)

**νυμφείους:** adjective, accusative, agrees in gender, number, and case with **εὐνάς**, (can occupy first or last position)

**εἰς:** preposition, (precedes object, cannot occupy last position unless anastrophe)

**ἀγκώνων:** noun, genitive of dependence with **εὐνάς**, (can occupy first or last position)

**εὐνάς:** accusative object of **εἰς**, (can occupy first or last position)

**ἐκδώσειν:** declarative infinitive with **ἐπεφήμισα**, (can occupy first or last position)

**λέκτροις:** noun, dative of means or manner

**Back** to Module 51 Practice Identifying Clitics and Full Words.

## Module 52 Answers to Practice Translating

### Old Man

*(Menelaos grabs the letter the old man is carrying.)*

Menelaos, you dare a dreadful act and risk what you ought not.

### Menelaos

Leave. You are too faithful to your masters.

### Old Man

I count as good your throwing blame against me.

### Menelaos

You will weep if you do what you should not.

### Old Man

You shouldn't have opened the letter which I was carrying.

### Menelaos

And you should not carry what is evil to all Greeks.

### Old Man

Quarrel with someone else about this; but give me back the letter.

### Menelaos

I will not give it.

### Old Man

And I will not let go.

### Menelaos

Shall I bloody your head with my staff?

**Old Man**

Dying for my masters wins me fame.

**Menelaos**

Let go. Grand words you speak with a slave's mouth.

**Old Man**

Master, we are wronged. Agamemnon, this man has  
Snatched your letter violently from my hands,  
And has no wish to act with justice.

**Agamemnon**

Hey.

What ruckus and chaos of words stand before our gates?

**Menelaos**

Me and my story are of greater worth than him and his.

**Agamemnon**

Why you are quarrelling with him, Menelaos, and using brute force?

**Menelaos**

Look at us, and then I will start to explain.

**Agamemnon**

Surely, I, the son of Atreus, won't unveil my eyes, fleeing in fear.

**Menelaos**

Do you see this tablet, the slave of a letter filled with evil?

**Agamemnon**

I see it. First and foremost remove your hands from it.

**Menelaos**

Not before I show the contents to all the Greeks.

**Agamemnon**

Have you opened the seal, and do you know now already what you should not?

**Menelaos**

I've revealed the evils you did in secret and will cause you pain.

**Agamemnon**

How did you come to get it? Gods, you have no shame.

**Menelaos**

Waiting for your daughter, coming from Argos to our forces here.

**Agamemnon**

Why must you stand guard over my affairs? Isn't this a lack of respect?

**Menelaos**

Because what I want irks you? I am not your slave.

**Agamemnon**

How is this not terrible? Am I permitted to manage my own household?

**Menelaos**

Your thinking is screwy, one thing today, something different before, and now something new again.

**Agamemnon**

Your clever quibbling is villainous, and your wise tongue is hostile.

**Menelaos**

A waffling mind is a possession that lacks justice and clarity for its friends.  
 I wish to put you on trial. For your part don't turn  
 Away from the truth out of anger and I will keep it short.  
 When you were eager to captain the Greeks against Troy,  
 Seeming not to want it but being really eager to do it,  
 You know how humble you were, shaking every hand,  
 Holding your door open to anyone of us who wanted entry  
 And offering to all the opportunity to talk in turn—even to those unwilling—  
 thus, seeking to purchase your distinction from those in the middle.  
 And then when you got the command, changing your manner,  
 You were no longer as you were before a friend to friends of old.  
 Rather you were inaccessible and rarely present. But a good man  
 Doing great things mustn't change his character,  
 Rather at this time he ought especially to be true to his friends,  
 Since due to his good fortune he is especially able to help.  
 With this I accuse you first where first I found you guilty.  
 And then when you and the army of Greeks came to Aulis,  
 You were worthless, rendered ineffective by divine chance,  
 In need of a favoring wind. The Greeks sent out the message—"let  
 The ships go and suffer no more in vain at Aulis."

**Back** to Module 52 Practice Translating.

## Module 52 Answers to Practice Parsing Greek Sentences

καὶ τ', ἐπεὶ κατέσχευς ἀρχάς, μεταβαλὼν ἄλλους τρόπους  
 τοῖς φίλοις οὐκέτ' ἦσθα τοῖς πρὶν ὡς πρόσθεν φίλος,  
 δυσπρόσιτος ἔσω τε κλήθρων σπάνιος. ἄνδρα δ' οὐ χρεὼν  
 τὸν ἀγαθὸν πράσσοντα μεγάλα τοὺς τρόπους μεθιστάναι,  
 ἀλλὰ καὶ βέβαιον εἶναι τότε μάλιστα τοῖς φίλοις,  
 ἥνίκ' ὠφελεῖν μάλιστα δυνατός ἐστιν, εὖτυχῶν.

*And then when you got the command, changing your manner,  
 You were no longer as you were before a friend to friends of old.  
 Rather you were inaccessible and rarely present. But a good man  
 Doing great things mustn't change his character,  
 Rather at this time he ought especially to be true to his friends,  
 Since due to his good fortune he is especially able to help.*

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**εἶτα:**

**part of speech:** adverb

**case:** none

**function:** modifies μεταβαλὼν

**ἐπεὶ:**

**part of speech:** conjunction, subordinating

**case:** none

**function:** connects clauses

**κατέσχε:**

**part of speech:** verb

**identification:** second-person singular, aorist indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**ἀρχάς:**

**part of speech:** noun

**case:** accusative

**function:** object of κατέσχε

**μεταβαλὼν:**

**part of speech:** adjective

**case:** nominative

**function:** modifies the subject of ἦσθα

**ἄλλους:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with τρόπους

**τρόπους:**

**part of speech:** noun

**case:** accusative

**function:** object of μεταβαλὼν

**τοῖς:**

**part of speech:** adjective

**case:** dative

**function:** agrees in gender, case, and number with φίλοις

**φίλοισιν:**

**part of speech:** noun

**case:** dative

**function:** with φίλος

**οὐκέτι:**

**part of speech:** adverb

**case:** none

**function:** modifies ἦσθα

**ἦσθα:**

**part of speech:** verb

**identification:** second-person singular, imperfect indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**τοῖς:**

**part of speech:** substantive adjective with πρίν

**case:** dative

**function:** in apposition with τοῖς φίλοισιν

**πρίν:**

**part of speech:** adverb

**case:** none

**function:** creates a substantive with τοῖς

**ὥς:**

**part of speech:** conjunction, subordinating

**case:** none

**function:** connects clauses

**πρόσθεν:**

**part of speech:** adverb

**case:** none

**function:** modifies an implied ἦσθα

**φίλος:**

**part of speech:** noun

**case:** nominative

**function:** predicate nominative

**δυσπρόσιτος:**

**part of speech:** adjective

**case:** nominative

**function:** modifies the subject of ἦσθα

**ἔσω:**

**part of speech:** adverb

**case:** none

**function:** modifies σπάνιος

**τε:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**κλήθρων:**

**part of speech:** noun

**case:** genitive

**function:** with ἔσω

**σπάνιος:**

**part of speech:** adjective

**case:** nominative

**function:** modifies the subject of ἦσθα

**ἄνδρα:**

**part of speech:** noun

**case:** accusative

**function:** subject of the dynamic infinitives μεθιστάναι and εἶναι

**δέ:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**οὐ:**

**part of speech:** adverb

**case:** none

**function:** modifies χρεών

**χρεών:**

**part of speech:** adjective

**case:** nominative

**function:** impersonal use

**τόν:**

**part of speech:** adjective

**case:** accusative

**function:** creates a substantive with πράσσοντα

**ἀγαθόν:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with τὸν πράσσοντα

**πράσσοντα:**

**part of speech:** substantive adjective

**case:** accusative

**function:** in apposition with ἄνδρα

**μεγάλα:**

**part of speech:** substantive adjective

**case:** accusative

**function:** object of πράσσοντα

**τούς:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with τρόπους

**τρόπους:**

**part of speech:** noun

**case:** accusative

**function:** object of μεθιστάναι

**μεθιστάναι:**

**part of speech:** verb

**identification:** infinitive

**function:** dynamic with χρεών

**ἀλλά:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**καί:**

**part of speech:** adverb

**case:** none

**function:** modifies εἶναι

**βέβαιον:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with ἄνδρα

**εἶναι:**

**part of speech:** verb

**identification:** infinitive

**function:** dynamic with χρεών

**τότε:**

**part of speech:** adverb

**case:** none

**function:** modifies εἶναι

**μάλιστα:**

**part of speech:** adverb

**case:** none

**function:** modifies εἶναι



**τοῖς:****part of speech:** adjective**case:** dative**function:** agrees in gender, case, and number with φίλοις**φίλοις:****part of speech:** noun**case:** dative**function:** with βέβαιον**ἡνίκα:****part of speech:** conjunction, subordinating**case:** none**function:** connects clauses**ὠφελεῖν:****part of speech:** verb**identification:** infinitive**function:** dynamic with δυνατός**μάλιστα:****part of speech:** adverb**case:** none**function:** modifies δυνατός**δυνατός:****part of speech:** adjective**case:** nominative**function:** modifies the subject of ἐστίν**ἐστίν:****part of speech:** verb**identification:** third-person singular, present indicative active**function:** gives factual information about what the subject *is* or *does* or *has done to***εὐτυχῶν:****part of speech:** adjective**case:** nominative**function:** modifies the subject of ἐστίν**Back** to Module 52 Practice Parsing Greek Sentences.

## Module 52 Answers to Practice Identifying Clitics and Full Words

κᾶτ', ἐπεὶ κατέσχευς ἀρχάς, μεταβαλὼν ἄλλους τρόπους  
 τοῖς φίλοισιν οὐκέτ' ἦσθα τοῖς πρὶν ὥς πρόσθεν φίλος,  
 δυσπρόσιτος ἔσω τε κλήθρων σπάνιος. ἄνδρα δ' οὐ χρεῶν

τὸν ἀγαθὸν πράσσοντα μεγάλα τοὺς τρόπους μεθιστάναι,  
ἀλλὰ καὶ βέβαιον εἶναι τότε μάλιστα τοῖς φίλοις,  
ἥνικ' ὠφελεῖν μάλιστα δυνατός ἐστιν, εὐτυχῶν.

*And then when you got the command, changing your manner,  
You were no longer as you were before a friend to friends of old.  
Rather you were inaccessible and rarely present. But a good man  
Doing great things mustn't change his character,  
Rather at this time he ought especially to be true to his friends,  
Since due to his good fortune he is especially able to help.*

καί: conjunction, (cannot occupy last position)

**εἴτα**: adverb, modifies **μεταβαλὼν**, (can occupy first or last position)

ἐπεὶ: conjunction, (cannot occupy last position)

**κατέσχες**: second-person singular, aorist indicative active, (can occupy first or last position)

**ἀρχάς**: noun, accusative, object of **κατέσχες**, (can occupy first or last position)

**μεταβαλὼν**: participle, nominative, modifies the subject of **ἦσθα**, (can occupy first or last position)

**ἄλλους**: adjective, accusative, agrees in gender, case, and number with **τρόπους**, (can occupy first or last position)

**τρόπους**: noun, accusative, object of **μεταβαλὼν**, (can occupy first or last position)

**τοῖς**: adjective, accusative, agrees in gender, case, and number with **φίλοισιν**, (precedes what it clings to, cannot occupy last position)

**φίλοισιν**: noun, dative with **φίλος**, (can occupy first or last position)

**οὐκέτι**: adverb, modifies **ἦσθα**, (can occupy first or last position)

**ἦσθα**: second-person singular, imperfect indicative active, (can occupy first or last position)

τοῖς: adjective, creates a substantive with **πρίν**, dative in apposition with **τοῖς φίλοισιν**, (precedes what it clings to, cannot occupy last position)

**πρίν**: adverb, creates a substantive with **τοῖς**, (can occupy first or last position)

ὥς: conjunction, (cannot occupy last position)

**πρόσθεν**: adverb, modifies an implied **ἦσθα**, (can occupy first or last position)

**φίλος**: noun, nominative, predicate, (can occupy first or last position)

**δυσπρόσιτος:** adjective, nominative, modifies the subject of ἤσθα, (can occupy first or last position)

**ἔσω:** adverb, modifies σπάνιος, (can occupy first or last position)

**τε:** conjunction, (cannot occupy first position)

**κλήθρων:** noun, genitive with ἔσω, (can occupy first or last position)

**σπάνιος:** adjective, nominative, modifies the subject of ἤσθα, (can occupy first or last position)

**ἄνδρα:** noun, accusative, subject of the dynamic infinitives μεθιστάναι and εἶναι, (can occupy first or last position)

**δέ:** conjunction, (cannot occupy first position)

**οὐ:** adverb, modifies χρεών, (can occupy first or last position)

**χρεών:** participle, nominative, impersonal use, (can occupy first or last position)

**τόν:** adjective, accusative, creates a substantive with πράσσοντα, (precedes what it clings to, cannot occupy last position)

**ἀγαθόν:** adjective, accusative, agrees in gender, case, and number with τὸν πράσσοντα, (can occupy first or last position)

**πράσσοντα:** participle, accusative, in apposition with ἄνδρα, (can occupy first or last position)

**μεγάλα:** adjective, substantive, accusative object of πράσσοντα, (can occupy first or last position)

**τούς:** adjective, accusative, agrees in gender, case, and number with τρόπους, (precedes what it clings to, cannot occupy last position)

**τρόπους:** noun, accusative, object of μεθιστάναι, (can occupy first or last position)

**μεθιστάναι:** dynamic infinitive with χρεών, (can occupy first or last position)

**ἄλλᾱ:** conjunction, (cannot occupy last position)

**καί:** adverb, modifies εἶναι, (can occupy first or last position)

**βέβαιον:** adjective, accusative, agrees in gender, case, and number with ἄνδρα, (can occupy first or last position)

**εἶναι:** dynamic infinitive with χρεών, (can occupy first or last position)

**τότε:** adverb, modifies εἶναι, (can occupy first or last position)

**μάλιστα:** adverb, modifies εἶναι, (can occupy first or last position)

τοῖς: adjective, dative, agrees in gender, case, and number with **φίλοις**, (precedes what it clings to, cannot occupy last position)

**φίλοις**: noun, dative with **βέβαιον**, (can occupy first or last position)

**ἤνικα**: conjunction, (cannot occupy last position)

**ὠφελεῖν**: dynamic infinitive with **δυνατός**, (can occupy first or last position)

**μάλιστα**: adverb, modifies **δυνατός**, (can occupy first or last position)

**δυνατός**: adjective, nominative, modifies the subject of **ἐστίν**, (can occupy first or last position)

ἐστίν: third-person singular, present indicative active, (cannot occupy first position)

**εὐτυχῶν**: participle, nominative, modifies the subject of **ἐστίν**, (can occupy first or last position)

**Back** to Module 52 Practice Identifying Clitics and Full Words.

## Module 53 Answers to Practice Translating

### Menelaos

How unhappy and disconcerted you then looked, the commander  
Of a thousand ships but unable to fill Priam's plain with your spears.  
And you call on me asking what you should do and where to find a solution  
So that you do not lose your good reputation, stripped of your rule.  
Next, when Kalkhas said to offer your daughter in sacrifice  
To Artemis and the Greeks would sail, your heart was delighted, and  
You happily promised to sacrifice your daughter. And willingly, not  
—don't say it—coerced, you sent to your wife, to send off  
To here your daughter, pretending that she was to wed Akhilleus.

Then you were caught as you turned about, changing  
Your words, writing that you will no longer be your daughter's  
Murderer. This is precisely the very same air which heard these  
words from you. Others too have had the same experience. They  
labor over difficulties, while in office, and then they retreat in  
cowardice, some because of the stupidity of the citizenship and  
others justly because they were unable to keep watch over the state.

I especially have pity for our poor Hellas. She wants to  
act with nobility, but instead she will allow these  
worthless barbarians to mock you and your daughter.

I would not place anyone in charge of our land or our  
Armies because of his bravery. A general must have brains.  
Everyone who has intelligence can rule a city.

**Khoros**

A terrible thing are words and fighting between  
Brothers when they happen to fall into disagreement.

**Agamemnon**

I want to scold you appropriately, in brief, not raising  
my eyebrows up too high in contempt and with moderation,  
since you are my brother. For an honest man loves being respectful.

Tell me, why are you huffing and puffing with bloody eyes? Who  
wronged you? What do you want? Do you wish to have a virtuous  
wife? I can't give you this. For the one you had, you controlled  
poorly. Am I, not having misstepped, to pay the price for your misdeeds?

My ambition does not sting you because you desire to  
hold a beautiful wife in your arms, casting aside  
Logic and honor. The pleasures of a scoundrel are wicked.  
And am I a madman, if I, recognizing my past mistake, rightly  
correct it? But you, having lost a wicked wife, all the more  
wish to get her back, though god correctly gifts you your fate.

The suitors, eager for marriage, swore the ill-considered oath  
of Tyndareos — and the goddess Hope, in my opinion,  
brought this about not you and your mightiness —  
Take them and go to war. They in their folly are ready.  
Yet the divine is not stupid. Rather the gods are able to understand  
That the oaths were wrongly agreed to and gotten through force.

Thus, I will not kill my child. And because of vengeance for a  
worthless wife, your affairs, against justice, will not turn out well.  
And day and night will not wash me away with tears, wronging  
against justice and tradition the children I sired. This is my brief  
speech to you, both clear and straightforward. And if you are not  
willing to think rightly, then rightly will I manage my affairs.

**Khoros**

This differs from your previous account, but it is  
well said, the sparing of the life of your child.

**Menelaos**

Erg, I am wretched and have no friends.

**Agamemnon**

You do, if you are not willing to destroy them.

**Menelaos**

Will you demonstrate to me how we were born from the same father?

**Back** to Module 53 Practice Translating.

## Module 53 Answers to Practice Parsing Greek Sentences

τάμὰ δ' οὐκ ἀποκτενῶ ἡ γὰρ τέκνα. κοῦ τὸ σὸν μὲν εὖ  
παρὰ δίκην ἔσται κακίστης εὐνιδος τιμωρία.  
ἐμὲ δὲ συντήξουσιν νύκτες ἡμέραι τε δακρυόεις,  
ἄνομα δρῶντα κοῦ δίκαια παῖδας οὓς ἐγεννάμην.  
ταῦτά σοι βραχέα λέλεκται καὶ σαφῆ καὶ ῥάδια:  
εἰ δὲ μὴ βούλῃ φρονεῖν εὖ, τᾶμ' ἐγὼ θήσω καλῶς.

*Thus, I will not kill my child. And because of vengeance for a worthless wife, your affairs, against justice, will not turn out well. And day and night will not wash me away with tears, wronging against justice and tradition the children I sired. This is my brief speech to you, both clear and straightforward. And if you are not willing to think rightly, then rightly will I manage my affairs.*

**τά:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **τέκνα**

**ἐμά:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **τέκνα**

**δέ:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**οὐκ:**

**part of speech:** adverb

**case:** none

**function:** modifies **ἀποκτενῶ**

**ἀποκτενῶ:**

**part of speech:** verb

**identification:** first-person singular, future indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**ἐγώ:**

**part of speech:** pronoun

**case:** nominative

**function:** subject of ἀποκτενῶ

**τέκνα:**

**part of speech:** noun

**case:** accusative

**function:** object of ἀποκτενῶ

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**οὐ:**

**part of speech:** adverb

**case:** none

**function:** modifies ἔσται

**τό:**

**part of speech:** adjective

**case:** nominative

**function:** creates a substantive with σόν

**σόν:**

**part of speech:** substantive adjective

**case:** nominative

**function:** subject of ἔσται

**μέν:**

**part of speech:** adverb

**case:** none

**function:** modifying ἔσται; contrasts with the next δέ

**εὖ:**

**part of speech:** adverb

**case:** none

**function:** modifies ἔσται

**παρά:**

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

**δίκτην:**

**part of speech:** noun

**case:** accusative

**function:** object of παρά

**ἔσται:**

**part of speech:** verb

**identification:** third-person singular, future indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**κακίστης:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with τέκνα

**εὐνιδος:**

**part of speech:** noun

**case:** genitive

**function:** dependence with τιμωρία

**τιμωρία:**

**part of speech:** noun

**case:** dative

**function:** cause

**ἐμέ:**

**part of speech:** pronoun

**case:** accusative

**function:** object of συντήξουσι

**δέ:**

**part of speech:** adverb

**case:** none

**function:** modifies συντήξουσι; answers μέν

**συντήξουσι:**

**part of speech:** verb

**identification:** first-person singular, future indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**νύκτες:**

**part of speech:** noun

**case:** nominative

**function:** subject of συντήξουσι

**ἡμέραι:**

**part of speech:** noun

**case:** nominative

**function:** subject of συντήξουσι

**τε:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses



**δακρύοις:**

**part of speech:** noun

**case:** dative

**function:** means or instrument

**ἄνομα:**

**part of speech:** adjective

**case:** accusative

**function:** substantive, object of **δρῶντα**

**δρῶντα:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender case and number with **ἐμέ**

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**οὐ:**

**part of speech:** adverb

**case:** none

**function:** modifies **δίκαια**

**δίκαια:**

**part of speech:** substantive adjective

**case:** accusative

**function:** object of **δρῶντα**

**παῖδας:**

**part of speech:** noun

**case:** accusative

**function:** object of **δρῶντα**

**οὓς:**

**part of speech:** pronoun

**case:** accusative

**function:** object of **ἐγείνάμην**

**ἐγείνάμην:**

**part of speech:** verb

**identification:** first-person singular, aorist indicative middle

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**ταῦτα:**

**part of speech:** pronoun

**case:** nominative

**function:** subject of **λέλεκται**

**σοι:**

**part of speech:** pronoun

**case:** dative

**function:** indirect object with λέλεκται

**βραχέα:**

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with ταῦτα

**λέλεκται:**

**part of speech:** verb

**identification:** third-person singular, perfect indicative middle or passive

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**σαφή:**

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with ταῦτα

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**ρόδια:**

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with ταῦτα

**εἰ:**

**part of speech:** conjunction, subordinating

**case:** none

**function:** connects clauses

**δέ:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**μή:**

**part of speech:** adverb

**case:** none

**function:** modifies βούλη

**βούλη:**

**part of speech:** verb

**identification:** second-person singular, present indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**φρονεῖν:**

**part of speech:** verb

**identification:** infinitive

**function:** dynamic with βούλη

**εὔ:**

**part of speech:** adverb

**case:** none

**function:** modifies φρονεῖν

**τά:**

**part of speech:** adjective

**case:** accusative

**function:** creates a substantive with ἐμά

**ἐμά:**

**part of speech:** substantive adjective

**case:** accusative

**function:** object of θήσω

**ἐγώ:**

**part of speech:** pronoun

**case:** nominative

**function:** subject of θήσω

**θήσω:**

**part of speech:** verb

**identification:** first-person singular, future indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**καλῶς:**

**part of speech:** adverb

**case:** none

**function:** modifies θήσω

**Back** to Module 53 Practice Parsing Greek Sentences.

## Module 53 Answers to Practice Identifying Clitics and Full Words

τάμα δ' οὐκ ἀποκτενῶ γὰρ τέκνα. καὶ τὸ σὸν μὲν εὔ  
παρὰ δίκην ἔσται κακίστης εὐνιδος τιμωρία.

ἐμέ δὲ συντήξουσι νύκτες ἡμέραι τε δακρύοις,  
 ἄνομα δρῶντα κοῦ δίκαια παῖδας οὖς ἐγεννάμην.  
 ταῦτά σοι βραχέα λέλεκται καὶ σαφῆ καὶ ῥάδια:  
 εἰ δὲ μὴ βούλῃ φρονεῖν εὔ, τᾶμ' ἐγὼ θήσω καλῶς.

τά: adjective, accusative, agrees in gender, case, and number with **τέκνα**, (precedes what it clings to, cannot occupy last position)

**ἐμά**: adjective, accusative, agrees in gender, case, and number with **τέκνα**, (can occupy first or last position)

δέ: conjunction, (cannot occupy first position)

**οὐκ**: adverb, modifies **ἀποκτενῶ**, (can occupy first or last position)

**ἀποκτενῶ**: first-person singular, future indicative active, (can occupy first or last position)

**ἐγώ**: pronoun, nominative, subject of **ἀποκτενῶ**, (can occupy first or last position)

**τέκνα**: noun, accusative, object of **ἀποκτενῶ**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

**οὐ**: adverb, modifies **ἔσται**, (can occupy first or last position)

τό: adjective, nominative, creates a substantive with **σόν**, (precedes what it clings to, cannot occupy last position)

**σόν**: adjective, nominative, creates a substantive **τό**, subject of **ἔσται**, (can occupy first or last position)

μέν: adverb, modifying **ἔσται**; contrasts with the next **δέ**, (cannot occupy first position)

**εὔ**: adverb, modifies **ἔσται**, (can occupy first or last position)

παρά: preposition, (precedes object, cannot occupy last position unless anastrophe)

**δίκην**: noun, accusative, object of **παρά**, (can occupy first or last position)

**ἔσται**: third-person singular, future indicative active, (can occupy first or last position)

**κακίστης**: adjective, accusative, agrees in gender, case, and number with **τέκνα**, (can occupy first or last position)

**εὐνιδος**: noun, genitive of dependence with **τιμωρία**, (can occupy first or last position)

**τιμωρία**: noun, dative of cause, (can occupy first or last position)

- ἐμέ:** pronoun, accusative, object of **συντήξουσι**, (can occupy first or last position)
- δέ:** adverb, modifying **συντήξουσι**; answers μέν, (cannot occupy first position)
- συντήξουσι:** first-person singular, future indicative active, (can occupy first or last position)
- νύκτες:** noun, nominative, subject of **συντήξουσι**, (can occupy first or last position)
- ἡμέραι:** noun, nominative, subject of **συντήξουσι**, (can occupy first or last position)
- τε:** conjunction, (cannot occupy first position)
- δακρύοις:** noun, dative of means or instrument, (can occupy first or last position)
- ἄνομα:** adjective, accusative, substantive, object of **δρῶντα**, (can occupy first or last position)
- δρῶντα:** participle, accusative, agrees in gender case and number with **ἐμέ**, (can occupy first or last position)
- καί:** conjunction, (cannot occupy last position)
- οὐ:** adverb, modifies **δίκαια**, (can occupy first or last position)
- δίκαια:** adjective, accusative, substantive, object of **δρῶντα**, (can occupy first or last position)
- παῖδας:** noun, accusative, object of **δρῶντα**, (can occupy first or last position)
- οὗς:** pronoun, accusative, object of **ἐγχεινάμην**, (can occupy first or last position)
- ἐγχεινάμην:** first-person singular, future indicative active, (can occupy first or last position)
- ταῦτα:** pronoun, nominative, subject of **λέλεκται**, (can occupy first or last position)
- σοι:** pronoun, dative, indirect object with **λέλεκται**, (cannot occupy first position)
- βραχεία:** adjective, nominative, agrees in gender, case, and number with **ταῦτα**, (can occupy first or last position)
- λέλεκται:** first-person singular, future indicative active, (can occupy first or last position)
- καί:** conjunction, (cannot occupy last position)
- σαφῆ:** adjective, nominative, agrees in gender, case, and number with **ταῦτα**, (can occupy first or last position)
- καί:** conjunction, (cannot occupy last position)

**ῥάδια:** adjective, nominative, agrees in gender, case, and number with **ταῦτα**, (can occupy first or last position)

**εἰ:** conjunction, (cannot occupy last position)

**δέ:** conjunction, (cannot occupy first position)

**μή:** adverb, modifies **βούλη**, (can occupy first or last position)

**βούλη:** second-person singular, present indicative active, (can occupy first or last position)

**φρονεῖν:** dynamic infinitive with **βούλη**, (can occupy first or last position)

**εὔ:** adverb, modifies **φρονεῖν**, (can occupy first or last position)

**τά:** adjective, accusative, creates a substantive with **ἐμά**, (precedes what it clings to, cannot occupy last position)

**ἐμά:** adjective, accusative, creates a substantive with **τά**, object of **θήσω**, (can occupy first or last position)

**ἐγώ:** pronoun, nominative, subject of **θήσω**, (can occupy first or last position)

**θήσω:** first-person singular, future indicative active, (can occupy first or last position)

**καλῶς:** adverb, modifies **θήσω**, (can occupy first or last position)

**Back** to Module 53 Practice Identifying Clitics and Full Words.

## Module 54 Answers to Practice Translating

### Agamemnon

I want wisdom of thought for us both but we are of different minds.

### Menelaos

Friends along with friends must suffer as one.

### Agamemnon

Treat me well and ask for help but not when causing me pain.

### Menelaos

Shouldn't you share in these troubles with Hellas.

### Agamemnon

Hellas and you are diseased due to some god.

### Menelaos

Strut about with your scepter, having betrayed your own brother.

I depart for other ways  
and other friends.

**Messenger A**

King of all Hellas,  
Agamemnon, I am here, bringing you your daughter,  
The one you call in the palace Iphigeneia.  
Her mother is here too, your spouse Klytaimestra,  
And your son Orestes, may his sight bring you joy,  
After your long absence from home.

Since they have travelled so far, they are resting  
their tender feet beside the flow of a brook,  
their horses too. We set them loose  
in a green meadow to feast on its grasses.  
I ran ahead to prepare you because  
The army is aware — rumor travels  
Extremely fast — that your daughter has come.

Everyone goes quickly to catch a glimpse  
of your daughter. The fortunate are famous  
and admired by everyone. And there is talk  
about a wedding or some affair? Or maybe lord  
Agamemnon brings her here because he wants  
his daughter's company? But perhaps you've heard  
that they are offering the girl to Artemis the  
queen of Aulis? Who, then, will win her hand?

Let's get ready. Prepare the baskets for them,  
Garland your heads and you, lord Menelaos,  
Ready the wedding song and let the flute resound  
and our feet stamp the beat throughout the tents.  
For a momentous day of joy greets the maiden.

**Agamemnon**

I applaud you. Now go inside the tents.  
The rest will go well as fate moves along.

Alas, what shall my misery say? From where  
begin? Into what chains of necessity have  
we fallen? A god snuck past me, far  
wiser in scheming than I am.

What an advantage low birth provides,  
Since it is easy for them to weep and  
To tell all. There comes to the noble-born  
These same misfortunes. But dignity presides  
Over our lives and we are slaves to the mob.  
It shames me to let drop a tear,

And in this most horrible  
misfortune, not crying also shames me.

Well then, what shall I say to my wife?  
How shall I receive her? How look at her? She's  
killed me, coming unbidden when I am beset  
by evils. And yet she accompanies our daughter  
to give her away in marriage and perform the  
rites of love where she will find my evil doings.

**Back** to Module 54 Practice Translating.

## Module 54 Answers to Practice Parsing Greek Sentences

ἡ δυσγένεια δ' ὥς ἔχει τι χρήσιμον.  
καὶ γὰρ δακρῦσαι ῥαδίως αὐτοῖς ἔχει,  
ἅπαντά τ' εἰπεῖν. τῷ δὲ γενναίῳ φύσιν  
ἄνολβα ταῦτα. προστάτην δὲ τοῦ βίου  
τὸν ὄγκον ἔχομεν τῷ τ' ὄχλῳ δουλεύομεν.

*What an advantage low birth provides,  
since it is easy for them to weep and  
to tell all. There comes to the noble-born  
these same misfortunes. But dignity presides  
over our lives and we are slaves to the mob.*

**ἡ:**

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with **δυσγένεια**

**δυσγένεια:**

**part of speech:** noun

**case:** nominative

**function:** subject of **ἔχει**

**δέ:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**ὥς:**

**part of speech:** adverb

**case:** none

**function:** modifies **ἔχει**



**ἔχει:**

**part of speech:** verb

**identification:** third-person singular, present indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**τι:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **χρήσιμον**

**χρήσιμον:**

**part of speech:** substantive adjective

**case:** accusative

**function:** object of **ἔχει**

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**γάρ:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**δακρῦσαι:**

**part of speech:** verb

**identification:** infinitive

**function:** dynamic with **ἔχει**

**ῥαδίως:**

**part of speech:** adverb

**case:** none

**function:** modifies **ἔχει**

**αὐτοῖς:**

**part of speech:** pronoun

**case:** dative

**function:** indirect object with **ἔχει**

**ἅπαντα:**

**part of speech:** substantive adjective

**case:** accusative

**function:** object of **εἰπεῖν**

**τε:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

εἰπεῖν:

**part of speech:** verb  
**identification:** infinitive  
**function:** dynamic with ἔχει

τῷ:

**part of speech:** substantive adjective with δέ  
**case:** dative  
**function:** dative of possession with ἄνολβα

δέ:

**part of speech:** adverb  
**case:** none  
**function:** creates a substantive with τῷ

γενναίῳ:

**part of speech:** adjective  
**case:** dative  
**function:** agrees in gender, case, and number with the substantive, τῷ δέ

φύσιν:

**part of speech:** noun  
**case:** accusative  
**function:** respect with γενναίῳ

ἄνολβα:

**part of speech:** substantive adjective  
**case:** nominative  
**function:** subject of an implied ἐστί

ταῦτα:

**part of speech:** adjective  
**case:** nominative  
**function:** agrees in gender, case, and number with ἄνολβα

προσάτην:

**part of speech:** noun  
**case:** accusative  
**function:** in apposition with ὄγκον

δέ:

**part of speech:** conjunction, coordinating  
**case:** none  
**function:** connects words, phrases, clauses

τοῦ:

**part of speech:** adjective  
**case:** genitive  
**function:** agrees in gender, case, and number with βίου

βίου:

**part of speech:** noun  
**case:** genitive  
**function:** dependence with προσάτην

**τόν:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with ὄγκον

**ὄγκον:**

**part of speech:** noun

**case:** accusative

**function:** object of ἔχομεν

**ἔχομεν:**

**part of speech:** verb

**identification:** first-person plural, present indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**τῷ:**

**part of speech:** adjective

**case:** dative

**function:** agrees in gender, case, and number with ὄχλῳ

**τε:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**ὄχλῳ:**

**part of speech:** noun

**case:** dative

**function:** object of δουλεύομεν

**δουλεύομεν:**

**part of speech:** verb

**identification:** first-person plural, present indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**Back** to Module 54 Practice Parsing Greek Sentences.

## Module 54 Answers to Practice Identifying Clitics and Full Words

ἡ δυσγένεια δ' ὥς ἔχει τι χρήσιμον.

καὶ γὰρ δακρῦσαι ῥαδίως αὐτοῖς ἔχει,

ἅπαντά τ' εἶπεῖν. τῷ δὲ γενναίῳ φύσιν

ἀνολβα ταῦτα. προστάτην δὲ τοῦ βίου

τὸν ὄγκον ἔχομεν τῷ τ' ὄχλῳ δουλεύομεν.

ἡ: adjective, nominative, agrees in gender, case, and number with **δυσγένεια**, (precedes what it clings to, cannot occupy last position)

**δυσγένεια**: noun, nominative, subject of **ἔχει**, (can occupy first or last position)

δέ: conjunction, (cannot occupy first position)

**ὥς**: adverb, modifies **ἔχει**, (can occupy first or last position)

**ἔχει**: third-person singular, present indicative active, (can occupy first or last position)

τι: adjective, accusative, agrees in gender, case, and number with **χρήσιμον**, (cannot occupy first position)

**χρήσιμον**: adjective, substantive, accusative, object of **ἔχει**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

γάρ: conjunction, (cannot occupy first position)

**δακρῦσαι**: dynamic infinitive with **ἔχει**, (can occupy first or last position)

**ῥαδίως**: adverb, modifies **ἔχει**, (can occupy first or last position)

**αὐτοῖς**: pronoun, dative, indirect object with **ἔχει**, (can occupy first or last position)

**ἔχει**: third-person singular, present indicative active, (can occupy first or last position)

**ἅπαντα**: adjective, substantive, accusative, object of **εἰπεῖν**, (can occupy first or last position)

τε: conjunction, (cannot occupy first position)

**εἰπεῖν**: dynamic infinitive with **ἔχει**, (can occupy first or last position)

τῷ: adjective, creates a substantive with **δέ**, dative of possession with **ἀνολβα**, (precedes what it clings to, cannot occupy last position)

δέ: adverb, creates a substantive with **τῷ**, (cannot occupy first position)

**γενναίῳ**: adjective, dative, agrees in gender, case, and number with the substantive, **τῷ δέ**, (can occupy first or last position)

**φύσιν**: noun, accusative of respect with **γενναίῳ**, (can occupy first or last position)

**ἄνολβα:** adjective, substantive, nominative, subject of an implied **ἐστι**, (can occupy first or last position)

**ταῦτα:** adjective, nominative, agrees in gender, case, and number with **ἄνολβα**, (can occupy first or last position)

**προστάτην:** noun, accusative, in apposition with **ὄγκον**, (can occupy first or last position)

**δέ:** conjunction, (cannot occupy first position)

**τοῦ:** adjective, genitive, agrees in gender, case, and number with **βίου**, (precedes what it clings to, cannot occupy last position)

**βίου:** noun, genitive of dependence with **προστάτην**, (can occupy first or last position)

**τόν:** adjective, accusative, agrees in gender, case, and number with **ὄγκον**, (precedes what it clings to, cannot occupy last position)

**ὄγκον:** noun, accusative, object of **ἔχομεν**, (can occupy first or last position)

**ἔχομεν:** first-person plural, present indicative active, (can occupy first or last position)

**τῷ:** adjective, dative, agrees in gender, case, and number with **ὄχλῳ**, (precedes what it clings to, cannot occupy last position)

**τε:** conjunction, (cannot occupy first position)

**ὄχλῳ:** noun, object of **δουλεύομεν**, (can occupy first or last position)

**δουλεύομεν:** first-person plural, present indicative active, (can occupy first or last position)

**Back** to Module 54 Practice Identifying Clitics and Full Words.

## Module 55 Answers to Practice Translating

### Agamemnon

And also the poor girl — but what girl?  
it seems that Hades will soon marry her —  
how I pity her. And she, I think, will plead with me,  
“Father, will you kill me? I hope that you too, and  
anyone who is your friend, have such a wedding.”  
And Orestes, still an infant, standing near will cry  
tears that no one comprehends but mean so much.

Alas, Paris, son of Priam, is the one who did this.  
Having married Helen, he has destroyed me.

**Khoros**

I too pity her, as a woman from Kalkhis is required  
to cry for the misfortunes of royalty from Argos.

**Menelaos**

Brother, let me hold your hand.

**Agamemnon**

Here it is. The power is yours; mine is misery.

**Menelaos**

By Pelops, our grandfather, who sired  
our father, Atreus, I swear I will speak  
to you directly from my heart and  
without deception, exactly what I think.

Seeing tears fall from your eyes, I feel  
pity. And now for you they fall from mine,  
and I move away from what I said before.  
No longer a cause of dread for you, I stand at  
your side now and advise you not to kill your child  
and not to take my side. For it is not just  
for you to suffer while my family prospers,  
nor for yours to die while the sun shines on mine.

What then do I want? If I desire to wed,  
can't I find an excellent bride elsewhere?  
But having lost a brother when it was least  
necessary, am I to choose Helen, an evil instead  
of a good? I was foolish and immature but then  
in reflection I saw what it meant to kill a child.  
And pity for the poor girl came over  
me, taking to heart that my niece is the  
one about to be sacrificed for my spouse.

But why is your daughter entwined in Helen's  
affairs? Let the army be sent away from Aulis.  
And stop wetting your eyes with tears,  
Brother, and causing me to cry.  
And if your daughter is involved in a prophecy,  
I want no share of it. I hand over to you my part.

Why have I changed from my harsh words?  
My experience is reasonable. I have undergone a  
change out of love for a family member. The character  
of a person who is not base always uses what is best.

**Khoros**

Your speech is noble and worthy of Tantalos the son of Zeus. You bring no shame on your ancestors.

**Agamemnon**

I applaud you, Menelaos. You offered words I did not expect, but what you say is true and worthy of you.

Disaster between brothers happens due to love or the greed of family members. I spit out this type of relationship that is bitter to both. But we have arrived at a fate that is impossible to avoid—committing the bloody murder of my daughter.

**Back** to Module 55 Practice Translating.

## Module 55 Answers to Practice Parsing Greek Sentences

αἰνῶ σε, Μενέλα', ὅτι παρὰ γνώμην ἐμὴν  
 ὑπέθηκας ὀρθῶς τοὺς λόγους σοῦ τ' ἀξίως.  
 ταραχὴ δ' ἀδελφῶν διὰ τ' ἔρωτα γίνεται  
 πλεονεξίαν τε δωμάτων. ἀπέπτυσσα  
 τοιάνδε συγγένειαν ἀλλήλοιν\* πικράν.

*I applaud you, Menelaos. You offered words I did not expect, but what you say is true and worthy of you.*

*Disaster between brothers happens due to love or the greed of family members. I spit out this type of relationship that is bitter to both.*

**αἰνῶ:**

**part of speech:** verb

**identification:** first-person singular, present indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**σε:**

**part of speech:** pronoun

**case:** accusative

**function:** object of αἰνῶ

**Μενέλαε:**

**part of speech:** noun

**case:** vocative

**function:** direct address

**ὅτι:**

**part of speech:** conjunction, subordinating

**case:** none

**function:** connects clauses

**παρά:**

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

**γνώμην:**

**part of speech:** noun

**case:** accusative

**function:** object of παρά

**ἐμήν:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with γνώμην

**ὑπέθηκας:**

**part of speech:** verb

**identification:** second-person singular, aorist indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**ὀρθῶς:**

**part of speech:** adverb

**case:** none

**function:** modifies ὑπέθηκας

**τούς:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with λόγους

**λόγους:**

**part of speech:** noun

**case:** accusative

**function:** object of ὑπέθηκας

**σοῦ:**

**part of speech:** pronoun

**case:** genitive

**function:** with ἀξίως

**τε:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses



**ἀξίως:**

**part of speech:** adverb

**case:** none

**function:** modifies ὑπέθηκας

**ταραχή:**

**part of speech:** noun

**case:** nominative

**function:** subject of γίγνεται

**δέ:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**ἀδελφῶν:**

**part of speech:** noun

**case:** genitive

**function:** dependence with ταραχή

**διά:**

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

**τε:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**ἔρωτα:**

**part of speech:** noun

**case:** accusative

**function:** object of διὰ

**γίγνεται:**

**part of speech:** verb

**identification:** third-person singular, present indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**πλεονεξίαν:**

**part of speech:** noun

**case:** accusative

**function:** object of διὰ

**τε:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**δωμάτων:**

**part of speech:** noun

**case:** genitive

**function:** dependence with **πλεονεξίαν**

**ἀπέπτυσσα:**

**part of speech:** verb

**identification:** first-person singular, aorist indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**τοιάνδε:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **συγγένειαν**

**συγγένειαν:**

**part of speech:** noun

**case:** accusative

**function:** object of **ἀπέπτυσσα**

**ἀλλήλοιν:**

**part of speech:** pronoun

**case:** dative (dual)

**function:** with **πικράν**

**πικράν:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **συγγένειαν**

**Back** to Module 55 Practice Parsing Greek Sentences.

## Module 55 Answers to Practice Identifying Clitics and Full Words

αἰνῶ σε, Μενέλα', ὅτι παρὰ γνώμην ἐμήν  
 ὑπέθηκας ὀρθῶς τοὺς λόγους σοῦ τ' ἀξίως.  
 ταραχή δ' ἀδελφῶν διὰ τ' ἔρωτα γίνεταί  
 πλεονεξίαν τε δωμάτων. ἀπέπτυσσα  
 τοιάνδε συγγένειαν ἀλλήλοιν\* πικράν.

**αἰνῶ:** first-person singular, present indicative active, (can occupy first or last position)

**σε:** pronoun, accusative, object of **αἰνῶ**, (cannot occupy first position)

**Μενέλαε:** noun, vocative, direct address, (can occupy first or last position)

ὅτι: conjunction, (cannot occupy last position)

παρά: preposition, (precedes object, cannot occupy last position unless anastrophe)

γνώμην: noun, accusative, object of παρά, (can occupy first or last position)

ἐμήν: adjective, accusative, agrees in gender, case, and number with γνώμην, (can occupy first or last position)

ὑπέθηκας: second-person singular, aorist indicative active, (can occupy first or last position)

ὀρθῶς: adverb, modifies ὑπέθηκας, (can occupy first or last position)

τούς: adjective, accusative, agrees in gender, case, and number with λόγους, (precedes what it clings to, cannot occupy last position)

λόγους: noun, accusative, object of ὑπέθηκας, (can occupy first or last position)

σοῦ: pronoun, genitive with ἀξίως, (can occupy first or last position)

τε: conjunction, (cannot occupy first position)

ἀξίως: adverb, modifies ὑπέθηκας, (can occupy first or last position)

ταραχή: noun, nominative, subject of γίνεται, (can occupy first or last position)

δέ: conjunction, (cannot occupy first position)

ἀδελφῶν: noun, genitive of dependence with ταραχή, (can occupy first or last position)

διὰ: preposition, (precedes object, cannot occupy last position unless anastrophe)

τε: conjunction, (cannot occupy first position)

ἔρωτα: noun, accusative, object of διὰ, (can occupy first or last position)

γίνεται: third-person singular, present indicative active, (can occupy first or last position)

πλεονεξίαν: noun, accusative, object of διὰ, (can occupy first or last position)

τε: conjunction, (cannot occupy first position)

δωμάτων: noun, genitive of dependence with πλεονεξίαν, (can occupy first or last position)

ἀπέπτυσα: first-person singular, aorist indicative active, (can occupy first or last position)

τοιάνδε: adjective, accusative, agrees in gender, case, and number with συγγένειαν, (can occupy first or last position)

συγγένειαν: noun, accusative, object of ἀπέπτυσα, (can occupy first or last position)

**ἀλλήλοιν:** pronoun, dative (dual) with **πικράν**, (can occupy first or last position)

**πικράν:** adjective, accusative, agrees in gender, case, and number with **συγγένειαν**, (can occupy first or last position)

**Back** to Module 55 Practice Identifying Clitics and Full Words.

## Module 56 Answers to Practice Translating

**Menelaos**

How so? Who will force you to kill your daughter?

**Agamemnon**

All of the Greeks, assembled here to fight.

**Menelaos**

Not if you send her right back to Argos.

**Agamemnon**

I could secretly send her. But I will still be found out.

**Menelaos**

How so? You must not fear the mob too much.

**Agamemnon**

Kalkhas will tell the prophecy to the army of Greeks.

**Menelaos**

He can't if he dies first, which is easy to do.

**Agamemnon**

The entire race of prophets is ambitious and evil.

**Menelaos**

They have no honor. Their existence is without benefit.

**Agamemnon**

Don't you have the same fear that weighs on me?

**Menelaos**

If you don't tell me, how am I to figure it out?

**Agamemnon**

The grandson of Sisyphos knows everything.

**Menelaos**

How is it possible that Odysseus will hurt us?

**Agamemnon**

Cleverness is always with him, and he stands with the mob.

**Menelaos**

He is also filled with ambition, that dangerous evil.

**Agamemnon**

Don't you think that he will stand up in the midst of the Argives and tell them the prophecies Kalkhas delivered—that I promised to offer a sacrifice to Artemis and then proved false? After he gathers the army, and they kill us, won't he order them to kill her too? And if I do escape to Argos, won't they come and tear down the Kyklopean walls and destroy our land?

This is my worry. I am in agony and am stuck by the gods in an impossible situation. I've one request. Go through the army and make sure that Klytaimestra does not find out before I take and offer my daughter to Hades so that I suffer the least amount of crying as possible. And you, women of Kalkhis, keep silent.

[The Chorus sings a song.]

**Chorus**

Let us stand still, children of Kalkhis,  
and deliver the queen from  
her chariot safely to the ground,  
gently with the tender strength of  
our hands lest the royal child of  
Agamemnon, just arrived, be frightened.  
As hosts to our Argive guests,  
let's not cause a ruckus nor  
frighten them.

**Klytaimestra**

We consider this omen favorable,  
your offer of assistance and the kindness  
of your words. I expect that I am here  
as escort for a royal wedding. And so  
bring down from the chariot my daughter's  
dowry and take it inside the palace with care.

You, my child, leave the horses and chariot,

**Back** to Module 56 Practice Translating.

## Module 56 Answers to Practice Parsing Greek Sentences

τέκνον, καθεύδεις πωλικῷ δαμείς ὄχῳ;  
 ἔγειρ' ἀδελφῆς ἐφ' ὑμέναιον εὐτυχῶς.  
 ἀνδρὸς γὰρ ἀγαθοῦ κῆδος αὐτὸς ἐσθλὸς ὢν  
 λήψῃ, κόρης Νηρηίδος ἰσόθεον γένος.

*My child, are you sleeping, tired out by the ride  
 in the chariot? Wake now, for your sister's blessed  
 wedding. You, noble sir, will take as your brother-in-law a  
 gentleman, the divine son of the daughter of Nereus.*

**τέκνον:**

**part of speech:** noun

**case:** vocative

**function:** direct address

**καθεύδεις:**

**part of speech:** verb

**identification:** second-person singular, present indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**πωλικῷ:**

**part of speech:** adjective

**case:** dative

**function:** agrees in gender, case, and number with ὄχῳ

**δαμείς:**

**part of speech:** adjective

**case:** accusative

**function:** agrees with the subject of καθεύδεις

**ὄχῳ:**

**part of speech:** noun

**case:** dative

**function:** means or instrument

**ἔγειρε:**

**part of speech:** verb

**identification:** second-person singular, present imperative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**ἀδελφῆς:**

**part of speech:** noun

**case:** genitive

**function:** possession with ὑμέναιον

ἐπί:

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

ὕμναιον:

**part of speech:** noun

**case:** accusative

**function:** object of ἐπί

εὐτυχῶς:

**part of speech:** adverb

**case:** none

**function:** modifies ἔγειρε

ἀνδρός:

**part of speech:** noun

**case:** genitive

**function:** dependence with κῆδος

γάρ:

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

ἀγαθοῦ:

**part of speech:** adjective

**case:** genitive

**function:** agrees in gender, case, and number with ἀνδρός

κῆδος:

**part of speech:** noun

**case:** accusative

**function:** object of λήψη

αὐτός:

**part of speech:** adjective

**case:** nominative

**function:** agrees with the subject of λήψη

ἐσθλός:

**part of speech:** adjective

**case:** nominative

**function:** agrees with the subject of λήψη

ὧν:

**part of speech:** adjective

**case:** accusative

**function:** agrees with the subject of λήψη

λήψη:

**part of speech:** verb

**identification:** second-person singular, future indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

κόρης:

**part of speech:** noun

**case:** genitive

**function:** possession with γένος

Νηρηΐδος:

**part of speech:** noun

**case:** genitive

**function:** in apposition with κόρης

ἰσόθεον:

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with γένος

γένος:

**part of speech:** noun

**case:** accusative

**function:** in apposition with κῆδος

**Back** to Module 56 Practice Parsing Greek Sentences.

## Module 56 Answers to Practice Identifying Clitics and Full Words

τέκνον, καθεύδεις πωλικῷ δαμείς ὄχῳ;  
ἔγειρ' ἀδελφῆς ἐφ' ὑμέναιον εὐτυχῶς.  
ἀνδρὸς γὰρ ἀγαθοῦ κῆδος αὐτὸς ἐσθλὸς ὢν  
λήψη, κόρης Νηρηΐδος ἰσόθεον γένος.

**τέκνον:** noun, vocative, direct address, (can occupy first or last position)

**καθεύδεις:** second-person singular, present indicative active, (can occupy first or last position)

**πωλικῷ:** adjective, dative, agrees in gender, case, and number with ὄχῳ, (can occupy first or last position)

**δαμείς:** participle, nominative, agrees with the subject of καθεύδεις, (can occupy first or last position)

**ὄχῳ:** noun, dative of means or instrument (can occupy first or last position)



**ἔγειρε:** second-person singular, present imperative active, (can occupy first or last position)

**ἀδελφῆς:** noun, genitive of possession with **ὕμέναιον**, (can occupy first or last position)

**ἐπί:** preposition, (precedes object, cannot occupy last position unless anastrophe)

**ὕμέναιον:** noun, accusative, object of **ἐπί**, (can occupy first or last position)

**εὐτυχῶς:** adverb, modifies **ἔγειρε**, (can occupy first or last position)

**ἀνδρός:** noun, genitive of dependence with **κῆδος**, (can occupy first or last position)

**γάρ:** conjunction, (cannot occupy first position)

**ἀγαθοῦ:** adjective, genitive, agrees in gender, case, and number with **ἀνδρός**, (can occupy first or last position)

**κῆδος:** noun, accusative, object of **λήψη**, (can occupy first or last position)

**αὐτός:** adjective, nominative, agrees with the subject of **λήψη**, (can occupy first or last position)

**ἐσθλός:** adjective, nominative, agrees with the subject of **λήψη**, (can occupy first or last position)

**ὢν:** participle, nominative, agrees with the subject of **λήψη**, (can occupy first or last position)

**λήψη:** second-person singular, future indicative active, (can occupy first or last position)

**κόρης:** noun, genitive of possession with **γένος**, (can occupy first or last position)

**Νηρηῆδος:** noun, genitive, in apposition with **κόρης**, (can occupy first or last position)

**ἰσόθεον:** adjective, accusative, agrees in gender, case, and number with **γένος**, (can occupy first or last position)

**γένος:** noun, accusative, in apposition with **κῆδος**, (can occupy first or last position)

**Back** to Module 56 Practice Identifying Clitics and Full Words.

## Module 57 Answers to Practice Translating

The day beamed a smile and the sun gleamed over the mountains. Armed pirates peered from the desert mound which lay above the Nile's exit, called the mouth of Herakles. Pausing for a time they surveyed the low-lying sea with their

eyes. As they directed their gaze over the sea, it was announced that there was not a thing at sail for a pirate to steal. Their eyes were drawn to the waters near the coast. On it were the following: a merchant's vessel lay tied to its moorings, with no one on board and filled with merchandise. It was possible to determine this even for those far away. The weight of the freight pressed the water up to the ship's third line. The beach was completely full of bodies, just recently slaughtered—some fully dead, others half-dead, their limbs still quivering. They made a tight case for a war that had just recently concluded. The obvious signs were not of a regular battle but of one combined with an unfortunate feast that resulted in the leftovers of this piteous sight. Tables still had their fill of food. Others, in place of weapons, were overturned for battle in the hands of those lying on the ground—for the battle was improvised. Tables perched over others who thought them good hiding places. Cups were overturned, some slipping from grasping hands of those trying to drink and of those using them in place of rocks. The suddenness of battle invented new types of evil and taught how beakers could serve as missiles. There they lay, one pierced by an axe, another hit by a rock that had been picked up right there on the beach, another broken by a club, another burned by a torch, others killed in a variety of ways. Most perished from the work of thrown objects or the bow. God transformed the small site into many different scenes, defiling wine with blood and casting battle upon a feast, combining drinks and murder, libations and slaughters, putting forth for the Egyptian pirates a scene of tragic theater.

**Back** to Module 57 Practice Translating.

## Module 57 Answers to Practice Parsing Greek Sentences

καὶ μυρίον εἶδος ὁ δαίμων ἐπὶ μικροῦ τοῦ χωρίου μετεσκεύασεν, οἶνον αἵματι μίαντας καὶ συμποσίοις πόλεμον ἐφιστήσας, πότους καὶ φόνους, σπονδὰς καὶ σφαγὰς ἐπισυνάψας καὶ τοιοῦτον θέατρον λησταῖς Αἰγυπτίοις ἐπιδείξας.

*God transformed the small site into many different scenes, defiling wine with blood and casting battle upon a feast, combining drinks and murder, libations and slaughters, putting forth for the Egyptian pirates a scene of tragic theater.*

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**μυρίον:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with εἶδος

**εἶδος:**

**part of speech:** noun

**case:** accusative

**function:** object of **μετεσκεύασεν**

**ὁ:**

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with **δαίμων**

**δαίμων:**

**part of speech:** noun

**case:** nominative

**function:** subject of **μετεσκεύασεν**

**ἐπί:**

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

**μικροῦ:**

**part of speech:** adjective

**case:** genitive

**function:** agrees in gender, case, and number with **χωρίου**

**τοῦ:**

**part of speech:** adjective

**case:** genitive

**function:** agrees in gender, case, and number with **χωρίου**

**χωρίου:**

**part of speech:** noun

**case:** genitive

**function:** object of **ἐπί**

**μετεσκεύασεν:**

**part of speech:** verb

**identification:** third-person singular, aorist indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**οἶνον:**

**part of speech:** noun

**case:** accusative

**function:** object of **μιάνας**

**αἶματι:**

**part of speech:** noun

**case:** dative

**function:** accompaniment

**μιάνας:**

**part of speech:** adjective

**case:** nominative

**function:** modifies the subject of **μετεσκεύασεν**

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**συμποσίους:**

**part of speech:** noun

**case:** dative

**function:** object of the prefix of **ἐφιστήσας**

**πόλεμον:**

**part of speech:** noun

**case:** accusative

**function:** object of **ἐφιστήσας**

**ἐφιστήσας:**

**part of speech:** adjective

**case:** nominative

**function:** modifies the subject of **μετεσκεύασεν**

**πότους:**

**part of speech:** noun

**case:** accusative

**function:** object of **ἐπισυνάψας**

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**φόνους:**

**part of speech:** noun

**case:** accusative

**function:** object of **ἐπισυνάψας**

**σπονδάς:**

**part of speech:** noun

**case:** accusative

**function:** object of **ἐπισυνάψας**

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**σφαγᾶς:**

**part of speech:** noun

**case:** accusative

**function:** object of ἐπισυνάψας

**ἐπισυνάψας:**

**part of speech:** adjective

**case:** nominative

**function:** modifies the subject of μετεσκεύασεν

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**τοιούτον:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with θέατρον

**θέατρον:**

**part of speech:** noun

**case:** accusative

**function:** object of ἐπιδείξας

**λησταῖς:**

**part of speech:** noun

**case:** dative

**function:** indirect object of ἐπιδείξας

**Αἰγυπτίοις:**

**part of speech:** adjective

**case:** dative

**function:** agrees in gender, case, and number with λησταῖς

**ἐπιδείξας:**

**part of speech:** adjective

**case:** nominative

**function:** modifies the subject of μετεσκεύασεν

**Back** to Module 57 Practice Parsing Greek Sentences.

## Module 57 Answers to Practice Identifying Clitics and Full Words

καὶ μυρίον εἶδος ὁ δαίμων ἐπὶ μικροῦ τοῦ χωρίου μετεσκεύασεν, οἶνον αἵματι μίανας καὶ συμποσίοις πόλεμον ἐφιστήσας, πότους καὶ φόνους, σπονδὰς καὶ σφαγὰς ἐπισυνάψας καὶ τοιούτον θέατρον λησταῖς Αἰγυπτίοις ἐπιδείξας.

καί: conjunction, (cannot occupy last position)

**μυρίον**: adjective, accusative, agrees in gender, case, and number with **εἶδος**, (can occupy first or last position)

**εἶδος**: noun, accusative, object of **μετεσκεύασεν**, (can occupy first or last position)

**ὁ**: adjective, nominative, agrees in gender, case, and number with **δαίμων**, (precedes what it clings to, cannot occupy last position)

**δαίμων**: noun, nominative, subject of **μετεσκεύασεν**, (can occupy first or last position)

ἐπί: preposition, (precedes object, cannot occupy last position unless anastrophe)

**μικροῦ**: adjective, genitive, agrees in gender, case, and number with **χωρίου**, (can occupy first or last position)

**τοῦ**: adjective, genitive, agrees in gender, case, and number with **χωρίου**, (precedes what it clings to, cannot occupy last position)

**χωρίου**: noun, genitive, object of **ἐπί**, (can occupy first or last position)

**μετεσκεύασεν**: third-person singular, aorist indicative active, (can occupy first or last position)

**οἶνον**: noun, accusative, object of **μιάνας**, (can occupy first or last position)

**αἵματι**: noun, dative of accompaniment, (can occupy first or last position)

**μιάνας**: participle, modifies the subject of **μετεσκεύασεν**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

**συμποσίοις**: noun, dative, object of the prefix of **ἐφιστήσας**, (can occupy first or last position)

**πόλεμον**: noun, accusative, object of **ἐφιστήσας**, (can occupy first or last position)

**ἐφιστήσας**: participle, modifies the subject of **μετεσκεύασεν**, (can occupy first or last position)

**πότους**: noun, accusative, object of **ἐπισυνάψας**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

**φόνους**: noun, accusative, object of **ἐπισυνάψας**, (can occupy first or last position)

**σπονδάς:** noun, accusative, object of **ἐπισυνάψας**, (can occupy first or last position)

**καί:** conjunction, (cannot occupy last position)

**σφαγάς:** noun, accusative, object of **ἐπισυνάψας**, (can occupy first or last position)

**ἐπισυνάψας:** participle, modifies the subject of **μετεσκεύασεν**, (can occupy first or last position)

**καί:** conjunction, (cannot occupy last position)

**τοιοῦτον:** adjective, accusative, agrees in gender, case, and number with **θέατρον**, (can occupy first or last position)

**θέατρον:** noun, accusative, object of **ἐπιδείξας**, (can occupy first or last position)

**λησταῖς:** noun, dative, indirect object of **ἐπιδείξας**, (can occupy first or last position)

**Αἰγυπτίοις:** adjective, dative, agrees in gender, case, and number with **λησταῖς**, (can occupy first or last position)

**ἐπιδείξας:** participle, modifies the subject of **μετεσκεύασεν**, (can occupy first or last position)

**Back** to Module 57 Practice Identifying Clitics and Full Words.

## Module 58 Answers to Practice Translating

Those from the desert mound were spectators of what happened but were unable to understand the play. They saw the defeated but noticed nowhere the victors. The victory was undeniable but the spoils were untaken and there was the ship alone, without men but otherwise untouched as if guarded by an army and rocking at peace. Although perplexed by what occurred, they saw profit and rushed after the plunder declaring themselves the victors. They moved closer and were not far from the ship and the dead when a sight fell upon them even more perplexing than the first. A maiden of incredible beauty sat on a rock and persuaded them that she was a goddess. Pained by her circumstances, she breathed the air of a noble temper. Her head was wreathed with laurel and a quiver hung from her shoulders. Her left arm held a bow and her hand hung down without care. The elbow of her other hand rested on her right thigh and her fingers pressed into her cheeks. She looked down with her eyes turned toward a young man and held her head still. Wounds disfigured him and his body was raised a bit as if returning from the deep sleep of an imminent death. Even so his manly beauty blossomed and his cheek, reddened by streams of blood, gleamed all the more. His pain pulled his eyes to the earth but the sight

of the maiden drew them up towards her and forced them to look because they beheld her. Gathering his breath and sighing deeply, he uttered a sound, saying, “My sweet, are you really saved or another casualty of the war? Even after death do you not endure to be without me but your ghost and soul touch my misfortunes.” The maiden replied, “My living or dying rests with you. Do you see this?” She showed him the sword on her knees. “Till now it lay idle checked by the rising of your chest.” As she spoke, she leapt from the rock. The men from the mound out of wonder and amazement, as if struck by fiercely swirling winds, hid under whatever bush each could find.

**Back** to Module 58 Practice Translating.

## Module 58 Answers to Practice Parsing Greek Sentences

οὐκ ἀνέχῃ δ’ ὅμως οὐδὲ μετὰ θάνατον ἀποστατεῖν ἡμῶν, ἀλλὰ φάσμα τὸ σὸν καὶ ψυχὴ τὰς ἐμὰς περιέπει τύχας; ἐν σοί, ἔφη, τὰ ἐμά, ἢ κόρη, σώζεσθαί τε καὶ μὴ.

*Even after death do you not endure to be without me but your ghost and soul touch my misfortunes. The maiden replied, “My living or dying rests with you.*

**οὐκ:**

**part of speech:** adverb

**case:** none

**function:** modifies ἀνέχῃ

**ἀνέχῃ:**

**part of speech:** verb

**identification:** second-person singular, present indicative middle

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**δέ:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**ὅμως:**

**part of speech:** adverb

**case:** none

**function:** modifies ἀνέχῃ

**οὐδέ:**

**part of speech:** adverb

**case:** none

**function:** modifies ἀποστατεῖν



**μετά:**

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

**θάνατον:**

**part of speech:** noun

**case:** accusative

**function:** object of **μετά**

**ἀποστατεῖν:**

**part of speech:** verb

**identification:** infinitive

**function:** dynamic with **ἀνέχῃ**

**ἡμῶν:**

**part of speech:** pronoun

**case:** genitive

**function:** object of the prefix of **ἀποστατεῖν**

**ἀλλά:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**φάσμα:**

**part of speech:** noun

**case:** nominative

**function:** subject of **περιέπει**

**τό:**

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with **φάσμα**

**σόν:**

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with **φάσμα**

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**ψυχή:**

**part of speech:** noun

**case:** nominative

**function:** subject of **περιέπει**

**τάς:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **τύχας**

**ἐμάς:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **τύχας**

**περιέπει:**

**part of speech:** verb

**identification:** third-person singular, present indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**τύχας:**

**part of speech:** noun

**case:** accusative

**function:** object of **περιέπει**

**ἐν:**

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

**σοί:**

**part of speech:** noun

**case:** dative

**function:** object of **ἐν**

**ἔφη:**

**part of speech:** verb

**identification:** third-person singular, imperfect indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**τά:**

**part of speech:** adjective

**case:** accusative

**function:** creates a substantive with **ἐμά**

**ἐμά:**

**part of speech:** substantive adjective with **τά**

**case:** accusative

**function:** subject of **σώζεσθαι**

**ἡ:**

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with **κόρη**

**κόρη:****part of speech:** noun**case:** nominative**function:** subject of ἔφη**σώζεσθαι:****part of speech:** verb**identification:** infinitive**function:** declarative with ἔφη**τε:****part of speech:** conjunction, coordinating**case:** none**function:** connects words, phrases, clauses**καί:****part of speech:** conjunction, coordinating**case:** none**function:** connects words, phrases, clauses**μή:****part of speech:** adverb**case:** none**function:** modifies and implied σώζεσθαι**Back** to Module 58 Practice Parsing Greek Sentences.

## Module 58 Answers to Practice Identifying Clitics and Full Words

οὐκ ἀνέχῃ δ' ὅμως οὐδὲ μετὰ θάνατον ἀποστατεῖν ἡμῶν, ἀλλὰ φάσμα τὸ σὸν καὶ ψυχὴ τὰς ἐμὰς περιέπει τύχας; ἐν σοί, ἔφη, τὰ ἐμά, ἡ κόρη, σώζεσθαί τε καὶ μή.

**οὐκ:** adverb, modifies ἀνέχῃ, (can occupy first or last position)

**ἀνέχῃ:** second-person singular, present indicative middle, (can occupy first or last position)

**δέ:** conjunction, (cannot occupy first position)

**ὅμως:** adverb, modifies ἀνέχῃ, (can occupy first or last position)

**οὐδέ:** adverb, modifies ἀποστατεῖν, (can occupy first or last position)

**μετά:** preposition, (precedes object, cannot occupy last position unless anastrophe)

**θάνατον:** noun, accusative, object of μετά, (can occupy first or last position)

**ἀποστατεῖν:** dynamic infinitive with ἀνέχῃ, (can occupy first or last position)

**ἡμῶν:** pronoun, object of the prefix of **ἀποστατεῖν**, (can occupy first or last position)

**ἀλλά:** conjunction, (cannot occupy last position)

**φάσμα:** noun, nominative, subject of **περιέπει**, (can occupy first or last position)

**τό:** adjective, nominative, agrees in gender, case, and number with **φάσμα**, (precedes what it clings to, cannot occupy last position)

**όν:** adjective, nominative, agrees in gender, case, and number with **φάσμα**, (can occupy first or last position)

**καί:** conjunction, (cannot occupy last position)

**ψυχή:** noun, nominative, subject of **περιέπει**, (can occupy first or last position)

**τάς:** adjective, accusative, agrees in gender, case, and number with **τύχας**, (precedes what it clings to, cannot occupy last position)

**έμάς:** adjective, accusative, agrees in gender, case, and number with **τύχας**, (can occupy first or last position)

**περιέπει:** third-person singular, present indicative active, (can occupy first or last position)

**τύχας:** noun, accusative, object of **περιέπει**, (can occupy first or last position)

**έν:** preposition, (precedes object, cannot occupy last position unless anastrophe)

**σοί:** pronoun, dative, object of **έν**, (can occupy first or last position)

**έφη:** third-person singular, imperfect indicative active, (can occupy first or last position)

**τά:** adjective, creates a substantive with **έμά**, accusative subject of **σώζεσθαι**, (precedes what it clings to, cannot occupy last position)

**έμά:** adjective, creates a substantive with **τά**, accusative subject of **σώζεσθαι**, (can occupy first or last position)

**ή:** adjective, nominative, agrees in gender, case, and number with **κόρη**, (precedes what it clings to, cannot occupy last position)

**κόρη:** noun, nominative, subject of **έφη**, (can occupy first or last position)

**σώζεσθαι:** infinitive, declarative with **έφη**, (can occupy first or last position)

**τε:** conjunction, (cannot occupy first position)

**καί:** conjunction, (cannot occupy last position)

**μή:** adverb, modifies and implied **σώζεσθαι**, (can occupy first or last position)

**Back** to Module 58 Practice Identifying Clitics and Full Words.

## Module 59 Answers to Practice Translating

Standing up, she seemed to them to be somehow taller and more divine. Her arrows clanged from her sudden leap and her golden garment flashed in the sun and her hair garlanded like a Bakkhant shook as it spread luxuriously down her back. All this scared them and their ignorance of what happened terrified them even more than what they witnessed. Some claimed she was a divinity, Artemis or the Aithiopian Isis; others said she was a priestess driven mad by one of the gods and the one responsible for the great slaughter before their eyes. They offered these opinions but did not yet know the truth.

Suddenly she approached the young man and encircled him in her arms. Weeping and kissing him and wiping off the blood, she sobbed, not believing that she held him in her grasp. As they observed, the Aigyptians turned their minds to other explanations, saying how could this be the work of a deity and how could a deity kiss the body of a corpse so passionately. They encouraged each other to be brave and, coming closer, they tried to grab hold of an understanding of the truth. Picking themselves up, they ran down and came upon the girl still tending to the young man's wounds. Standing back, they checked themselves, daring not to say nor to do anything.

At the sound of their approach and the shading of her eyes by their shadows, she looked up. She observed them and once again looked down, not in the slightest thrown off by the unexpected color of their skin or by seeing weapons that declared them pirates. Rather, she turned her attention to caring for the body lying on the ground. Thus do sharp desire and pure love despise external pains and any pleasures that happen to come upon us. Instead they force us to focus on what we love and to devote our attention to it. The brigands approached, stood facing her, and seemed ready to accost her. Again the young lady looked up, taking in the blackness of their skin and their dark looks. "If you are the shades of the dead," she said, "you do wrong to trouble me. For most of you died at the hands of each other."

**Back** to Module 59 Practice Translating.

## Module 59 Answers to Practice Parsing Greek Sentences

ὥς δὲ παραμείψαντες οἱ λησταὶ κατὰ πρόσωπον ἔστησαν καὶ τι καὶ μέλλειν ἐπιχειρεῖν ἐώκεσαν, αὐθις ἢ παῖς ἀνένευσε, καὶ μέλανας ἰδοῦσα τὴν χροιάν καὶ τὴν ὄψιν ἀύχμηρούς.

*The brigands approached, stood facing her, and seemed ready to accost her. Again the young lady looked up, taking in the blackness of their skin and their dark looks.*

ὥς:

**part of speech:** conjunction, subordinating  
**case:** none  
**function:** connects clauses

δέ:

**part of speech:** conjunction, coordinating  
**case:** none  
**function:** connects words, phrases, clauses

παρამείψαντες:

**part of speech:** adjective  
**case:** nominative  
**function:** modifies the subject of ἔστησαν

οἱ:

**part of speech:** adjective  
**case:** nominative  
**function:** agrees in gender, case, and number with λησταί

λησταί:

**part of speech:** noun  
**case:** nominative  
**function:** subject of ἔστησαν

κατά:

**part of speech:** preposition  
**case:** none  
**function:** adds information that answers questions like how, where, when

πρόσωπον:

**part of speech:** noun  
**case:** accusative  
**function:** object of κατά

ἔστησαν:

**part of speech:** verb  
**identification:** third-person plural, aorist indicative active  
**function:** gives factual information about what the subject *is* or *does* or *has done to*

καί:

**part of speech:** conjunction, coordinating  
**case:** none  
**function:** connects words, phrases, clauses

τι:

**part of speech:** pronoun  
**case:** accusative  
**function:** object of ἐπιχειρεῖν

**καί:**

**part of speech:** adverb

**case:** none

**function:** modifies ἐώκεσαν

**μέλλειν:**

**part of speech:** verb

**identification:** infinitive

**function:** dynamic with ἐώκεσαν

**ἐπιχειρεῖν:**

**part of speech:** verb

**identification:** infinitive

**function:** dynamic with μέλλειν

**ἐώκεσαν:**

**part of speech:** verb

**identification:** third-person plural, pluperfect indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**αὐθις:**

**part of speech:** adverb

**case:** none

**function:** modifies ἀνένευσε

**ἡ:**

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with παῖς

**παῖς:**

**part of speech:** noun

**case:** nominative

**function:** subject of ἀνένευσε

**ἀνένευσε:**

**part of speech:** verb

**identification:** third-person singular, aorist indicative active

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**μέλανας:**

**part of speech:** substantive adjective

**case:** accusative

**function:** object of ἰδοῦσα

**ἰδοῦσα:**

**part of speech:** adjective

**case:** accusative

**function:** modifies the subject of ἀνένευσε

**τήν:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **χροιάν**

**χροιάν:**

**part of speech:** noun

**case:** accusative

**function:** respect with **μέλανας**

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**τήν:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **ὄψιν**

**ὄψιν:**

**part of speech:** noun

**case:** accusative

**function:** respect with **ἀύχμηρούς**

**ἀύχμηρούς:**

**part of speech:** substantive adjective

**case:** accusative

**function:** accusative object of **ἰδοῦσα**

**Back** to Module 59 Practice Parsing Greek Sentences.

## Module 59 Answers to Practice Identifying Clitics and Full Words

ὥς δὲ παραμείψαντες οἱ λησταὶ κατὰ πρόσωπον ἔστησαν καὶ τι καὶ μέλλειν ἐπιχειρεῖν ἐώκεσαν, αὐθις ἡ παῖς ἀνένευσε, καὶ μέλανας ἰδοῦσα τὴν χροιάν καὶ τὴν ὄψιν ἀύχμηρούς.

**ὥς:** conjunction, (cannot occupy last position)

**δέ:** conjunction, (cannot occupy first position)

**παραμείψαντες:** participle, nominative, modifies the subject of **ἔστησαν**, (can occupy first or last position)

**οἱ:** adjective, nominative, agrees in gender, case, and number with **λησταί**, (precedes what it clings to, cannot occupy last position)

**λησταί:** noun, nominative, subject of **ἔστησαν**, (can occupy first or last position)



**κατά:** preposition, (precedes object, cannot occupy last position unless anastrophe)

**πρόσωπον:** noun, accusative, object of **κατά**, (can occupy first or last position)

**ἔστησαν:** third-person plural, aorist indicative active, (can occupy first or last position)

**καί:** conjunction, (cannot occupy last position)

**τι:** pronoun, accusative, object of **ἐπιχειρεῖν**, (cannot occupy first position)

**καί:** adverb, modifies **ἐώκεσαν**, (can occupy first or last position)

**μέλλειν:** dynamic infinitive with **ἐώκεσαν**, (can occupy first or last position)

**ἐπιχειρεῖν:** dynamic infinitive with **μέλλειν**, (can occupy first or last position)

**ἐώκεσαν:** third-person plural, pluperfect indicative active, (can occupy first or last position)

**αὖθις:** adverb, modifies **ἀνένευσε**, (can occupy first or last position)

**ἡ:** adjective, nominative, agrees in gender, case, and number with **παῖς**, (precedes what it clings to, cannot occupy last position)

**παῖς:** noun, nominative, subject of **ἀνένευσε**, (can occupy first or last position)

**ἀνένευσε:** third-person singular, aorist indicative active, (can occupy first or last position)

**καί:** conjunction, (cannot occupy last position)

**μέλανας:** adjective, substantive, accusative object of **ἰδοῦσα**, (can occupy first or last position)

**ἰδοῦσα:** participle, nominative, modifies the subject of **ἀνένευσε**, (can occupy first or last position)

**τήν:** adjective, accusative, agrees in gender, case, and number with **χροιάν**, (precedes what it clings to, cannot occupy last position)

**χροιάν:** noun, accusative of respect with **μέλανας**, (can occupy first or last position)

**καί:** conjunction, (cannot occupy last position)

**τήν:** adjective, accusative, agrees in gender, case, and number with **ὄψιν**, (precedes what it clings to, cannot occupy last position)

**ὄψιν:** noun, accusative of respect with **αὐχμηρούς**, (can occupy first or last position)

**αὐχμηρούς:** adjective, substantive, accusative object of **ἰδοῦσα**, (can occupy first or last position)

**Back** to Module 59 Practice Identifying Clitics and Full Words.

## Module 60 Answers to Practice Translating

“Those of you killed by us suffered by the right of self-defence and of payback for your outrage against my modesty. If you are of the living, it seems your livelihood is thievery. But you have arrived just in time. Free us from our present pains, turning the course of our lives toward a death for us.” Such was her tragic speech. Unable to understand anything of what she said, they left them there, placing their weakness as a firm guard over them. Hastening to the ship, they pillaged the cargo. Passing over the many different items, they carried off as much gold, silver, precious gems, and silk clothing as they could. When they thought they had enough—for there was sufficient to satisfy even a brigand’s greed—they spread the loot on the shore. Dividing it into bundles and shares, they distributed them not in accord with the value of each of the stolen items but made each parcel weigh the same. Next they planned to settle the fate of the young lady and man.

At this point another party of robbers appeared, with two horsemen leading the band. When they saw them, they neither lifted a hand to fight nor carried off any of the loot but fled, so as not to be chased as they ran. About ten in number, they had caught sight of thrice this many approaching. Those around the girl were captured now a second time, though not yet taken prisoner. But the brigands refrained from plundering, though eager for it, due to their ignorance and perplexity of the scene before them. They reasoned that the many corpses were killed by the bandits who had fled. They admired the girl for her beauty and intelligence, seeing her in strange and wondrous attire and oblivious to the dangers before her as if they were not real and devoted to the wounds of the young man and suffering his pain as her own. They also marvelled at the wounded man, both his form and stature as he lay there, now bit by bit having recovered and returned to his customary appearance.

**Back** to Module 60 Practice Translating.

## Module 60 Answers to Practice Parsing Greek Sentences

οἱ δὲ λησταὶ πρὸς τὴν διαρπαγὴν, καὶ ταῦτα σπεύδοντες, ὑπὸ τῆς τῶν ὀρωμένων ἀγνοίας ἅμα καὶ ἐκπλήξεως, τέως ἀνεστέλλοντο.

*But the brigands refrained from plundering, though eager for it, due to their ignorance and perplexity of the scene before them.*

οἱ:

**part of speech:** adjective

**case:** nominative

**function:** agrees in gender, case, and number with λησταί

**δέ:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**λησταί:**

**part of speech:** noun

**case:** nominative

**function:** subject of **ἀνεστέλλοντο**

**πρός:**

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

**τήν:**

**part of speech:** adjective

**case:** accusative

**function:** agrees in gender, case, and number with **διαρπαγήν**

**διαρπαγήν:**

**part of speech:** noun

**case:** accusative

**function:** object of **πρός**

**καί:**

**part of speech:** conjunction, coordinating

**case:** none

**function:** connects words, phrases, clauses

**ταῦτα:**

**part of speech:** pronoun

**case:** accusative

**function:** object of **σπεύδοντες**

**σπεύδοντες:**

**part of speech:** adjective

**case:** nominative

**function:** modifies the subject of **ἀνεστέλλοντο**

**ὑπό:**

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

**τῆς:**

**part of speech:** adjective

**case:** genitive

**function:** agrees in gender, case, and number with **ἀγνοίας**

**τῶν:**

**part of speech:** adjective

**case:** genitive

**function:** creates a substantive with ὀρωμένων

**ὀρωμένων:**

**part of speech:** substantive adjective

**case:** genitive

**function:** genitive of dependence with ἀγνοίας

**ἀγνοίας:**

**part of speech:** noun

**case:** genitive

**function:** object of ὑπό

**ἅμα:**

**part of speech:** adverb

**case:** none

**function:** modifies ἀνεστέλλοντο

**ὑπό:**

**part of speech:** preposition

**case:** none

**function:** adds information that answers questions like how, where, when

**ἐκπλήξεως:**

**part of speech:** noun

**case:** genitive

**function:** object of ὑπό

**τέως:**

**part of speech:** adverb

**case:** none

**function:** modifies ἀνεστέλλοντο

**ἀνεστέλλοντο:**

**part of speech:** verb

**identification:** third-person plural, imperfect indicative middle

**function:** gives factual information about what the subject *is* or *does* or *has done to*

**Back** to Module 60 Practice Parsing Greek Sentences.

## Module 60 Answers to Practice Identifying Clitics and Full Words

οἱ δὲ λησταὶ πρὸς τὴν διαρπαγὴν, καὶ ταῦτα σπεύδοντες, ὑπὸ τῆς τῶν ὀρωμένων ἀγνοίας ἅμα καὶ ἐκπλήξεως, τέως ἀνεστέλλοντο.

οἱ: adjective, nominative, agrees in gender, case, and number with λησταί, (precedes what it clings to, cannot occupy last position)

δέ: conjunction, (cannot occupy last position)

**λησταί**: noun, nominative, subject of **ἀνεστέλλοντο**, (can occupy first or last position)

πρός: preposition, (precedes object, cannot occupy last position unless anastrophe)

τήν: adjective, accusative, agrees in gender, case, and number with **διαρπαγήν**, (precedes what it clings to, cannot occupy last position)

**διαρπαγήν**: noun, accusative, object of **πρός**, (can occupy first or last position)

καί: conjunction, (cannot occupy last position)

**ταῦτα**: pronoun, accusative, object of **σπεύδοντες**, (can occupy first or last position)

**σπεύδοντες**: participle, nominative, modifies the subject of **ἀνεστέλλοντο**, (can occupy first or last position)

ὑπό: preposition, (precedes object, cannot occupy last position unless anastrophe)

τῆς: adjective, genitive, agrees in gender, case, and number with **ἀγνοίας**, (precedes what it clings to, cannot occupy last position)

τῶν: adjective, genitive, creates a substantive with **ὀρωμένων**, (precedes what it clings to, cannot occupy last position)

**ὀρωμένων**: adjective, creates a substantive with **τῶν**, genitive of dependence with **ἀγνοίας**, (can occupy first or last position)

**ἀγνοίας**: noun, genitive, object of **ὑπό**, (can occupy first or last position)

**ἄμα**: adverb, (can occupy first or last position)

ὑπό: preposition, (precedes object, cannot occupy last position unless anastrophe)

**ἐκπλήξεως**: noun, genitive, object of **ὑπό**, (can occupy first or last position)

**τέως**: adverb, modifies **ἀνεστέλλοντο**, (can occupy first or last position)

**ἀνεστέλλοντο**: third-person plural, imperfect indicative middle, (can occupy first or last position)

**Back** to Module 60 Practice Identifying Clitics and Full Words.



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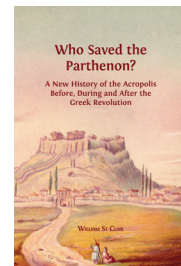


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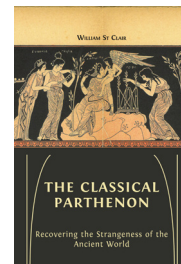


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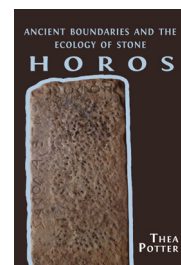


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